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American Art News

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NATIONAL ACADEMY OPENS WINTER SHOW

Jury Finds Carl Rungius Was Born in Germany, So It Re-awards the First Altman Prize to E. L. Blumenschein

Yesterday was "varnishing day" at the winter exhibition of the National Academy of Design, and today the public will have its first view of the 453 works of art that make up the display.

Readers of THE AMERICAN ART NEWS who noted the list of prize winners published last Saturday, will hardly recognize the list as it "stands corrected." The jury of awards made a slight mistake. It gave the first Altman prize of \$1,000 to Carl Rungius' "Fall Round-Up," then in a couple of days found out that, while the artist is a native of Germany, Mr. Altman in his will provides that the two prizes bearing his name shall be awarded in each instance for a picture "by an American-born artist."

"Fall Round-Up" is a picture that is American to the core. Two cattlemen—not moving-picture cowboys, mind you—sit easily in their saddles, on a spur of hill, overlooking a Western valley, shot here and there with dying yellow vegetation, maroon suggestions of cattle appearing in the distance, and a blue sky reaching over all. It is a fine picture, but Mr. Altman's will is explicit, and the jury had to have another meeting.

The Altman first prize was, on second thought, given to Ernest L. Blumenschein, who, despite his German name, was born in Pittsburgh in 1874. [Mr. Rungius was born in Germany in 1869 and came to the United States in 1894, when twenty-five years old.] If the "Fall Round-Up" was American to the core, Mr. Blumenschein's "Superstition" is aboriginally so. This artist is a member of the "Taos Society," and "Superstition" has for its subject an old and toothless Indian, who, with drooping jaw, holds on his lap a pottery jar with two apertures. Out of one hole arises a little wraith of an Indian and out of the other a wisp of growing grain. The background is composed of broadly indicated Taos motives, with crude dull reds and browns predominating. The work is thoroughly typical of the Southwestern school, which is so typically American as to constitute an unchivalric comment on Cecilia Beaux's contention.

Now, Mr. Blumenschein originally was awarded the \$500 second Altman prize, and when he was boosted into first place there was a vacancy. Accordingly, Arthur P. Spear, Boston artist, who had been given the Isidor medal for the best figure composition by an American artist thirty-five years of age or under, was advanced to the second Altman prize. His picture is called "The Sunrise," and is a fanciful composition. Three air sprites, floating in a nebulous aerial ocean, hold at their finger-tips a yellow green globe which turns to golden red where a section of it appears just above the earthly horizon.

Mr. Spear, in turn, left a vacancy, and the Isidor medal was given to George Laurence Nelson for "The White Vase," a large, colorful and refined composition, showing a young woman seated at a table, with flowers in profusion about her, near an old Colonial fireplace.

This put the list of awards in a complete state of repair, and just as good as new. [If Mr. Rungius' picture is not the first which Mr. Silas Dustin sells on the floor, then there is no balm in Gilead.] The question has been raised whether, if Mr. Rungius had been born in Canada or Costa Rica, he would have been entitled to the prize, and the council of the National Academy will probably decide the point pending another contingency.

The most meritorious of all the prize pictures is Charles S. Chapman's "Forest Primeval," which won the Carnegie award. It is a deep and dark forest scene, with trees growing against great rocks. It is broad, massive and elemental, and while it is meaty from a material point of view, it is yet full of imaginative quality.

"The Tang Jar," by Dorothy Ochtman, which won the Julia A. Shaw memorial prize for the most meritorious painting by an American woman, is a still life of admirable decorative quality—a jar of cool Chinese blue complemented by a warm background and a little porcelain figure with reddish hues.

The J. Francis Murphy prize for the best landscape by an artist less than forty-one years old was well placed on "High River," a precious bit of pearly color by John F. Folinsbee, who last year won the Carnegie prize.

The Proctor prize for portraiture also was well placed on Ernest F. Ipsen's "John Lane of London," which has the quality of being

(Continued on page 12)

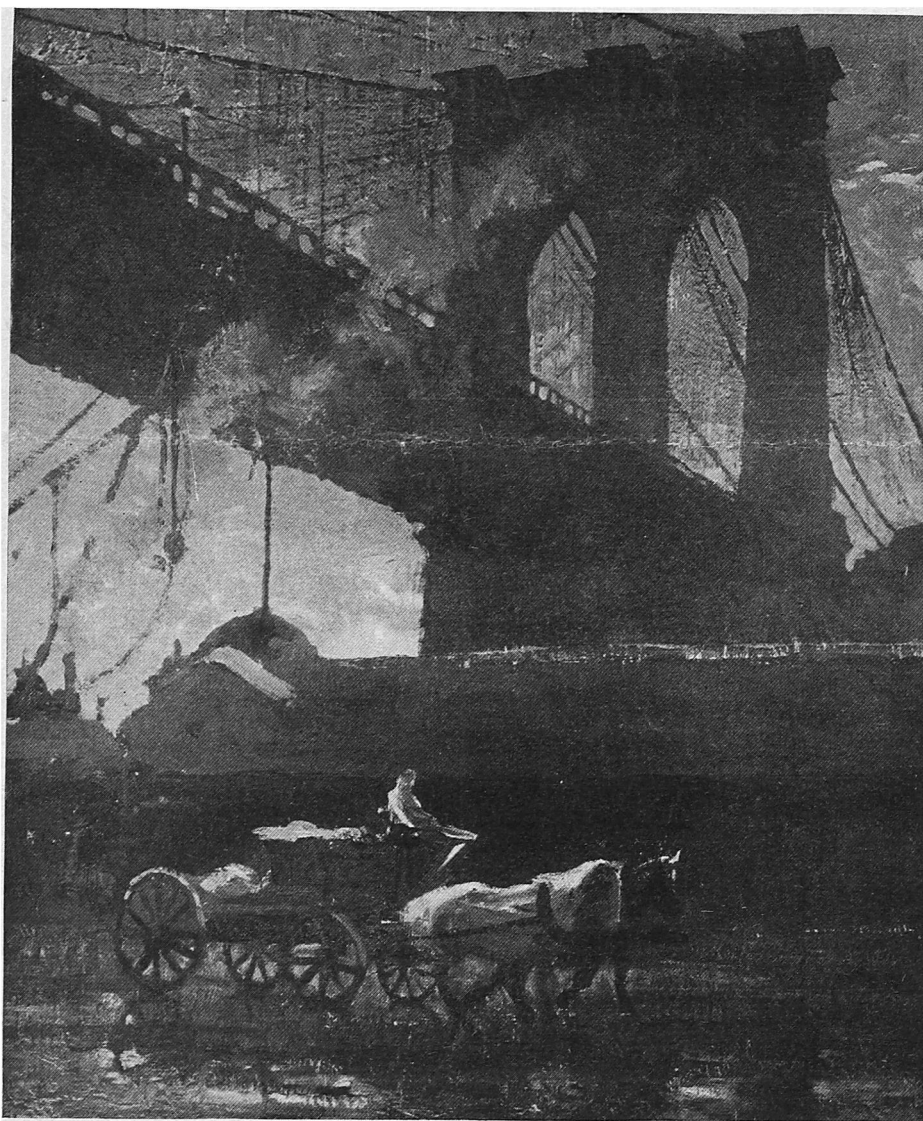
Metropolitan Museum to Have an Exhibit of Paintings by the Nippon Bijutsu-in

The Metropolitan Museum will exhibit the paintings of the Nippon Bijutsu-in, or Fine Arts Academy of Japan, beginning November 30. The collection has already been displayed in Philadelphia and Washington. This association was formed in 1898 as a protest against the gradual introduction of Occidental factors into Asiatic art, which resulted from the imitation of Western methods by Japanese artists at the close of the last century. Under the leadership of Okakura-Kakuzo, the former director of the National School of Art in Tokyo, a group of young artists left that school and founded one of their own, which was devoted to the preservation of the Japanese tradition.

A second impetus was given to the movement, according to a statement translated by Kojiro Tomita, assistant curator of the Department of Chinese and Japanese Art in the

Boston Museum, as a result of the feeling that "the annual government exhibitions were fast becoming breeders of a certain type of art, thereby discouraging self-expression. The Bijutsu-in members accordingly revolted, and once more, in 1914, unfurled their standard by opening in Tokyo an exhibition of their own. From that year the rivalry has continued and annually the Bijutsu-in has held an exhibition which has been thought often to surpass, in spirit at least, that of the government."

Most important among recent accessions to the Museum is a medallion in enameled terracotta by Lucca della Robbia, purchased last spring from the Heilbronner collection in Paris, which was probably made for the celebrated Pazzi Chapel in Florence. The subject is "Prudence," represented with two heads, one youthful and the other elderly, which may signify either that Prudence gives to youth the wisdom of age or that Prudence looks both forward and backward. The figure is enameled white against a light blue background.



"BROOKLYN BRIDGE"

In the Winter Exhibition of the National Academy of Design

By PETER MARCUS

GREAT CROWDS VISIT CHICAGO'S ART SHOW

Fourteen Thousand Is One Day's Attendance at the Annual—Grafty's Bust of Duveneck Bought for the Institute

CHICAGO—The attendance at the thirty-fourth annual exhibition of American paintings and sculpture at the Art Institute on opening day, between three and five o'clock, reached nearly 5,000 persons, who came as members of the Art Institute and their guests by invitation.

On the Saturday following, a free day, there were admitted, by actual count, 11,450 persons. On Sunday the number climbed to 14,030 persons.

The Friends of American Art have purchased the bust of Frank Duveneck by Charles Grafty, which won the Potter Palmer gold medal and \$1,000 at the current exhibition of American paintings and sculpture, for the permanent collection of the Art Institute.

ARTISTS SAID TO PLAN COOPERATIVE STORE

General Meeting of the League of New York Artists Will Take Up Economic Problems of Profession, Is Rumored

The League of New York Artists, founded last spring, will hold its first general meeting of the season on the evening of November 25 at the National Arts Club, when plans will be taken up looking to the development of various projects of the organization.

It is reported that one of the things that will be considered is the proposal for a co-operative artists' supply store, at which artists' materials, such as pigments, canvas and frames, will be sold at cost to members.

The League of New York Artists is not a cultural body, and hence cannot be divided by schisms and "isms." Its aims are wholly practical, and it is designed to be a veritable "guild" of artists that will look after their collective interests in an economic way.

NEW SOCIETY HAS A SPIRITED EXHIBIT

Artists of the Group Send Their Best Works for Third Annual Display and Result Is Gratifying—Other Shows

The promise made by the members of the New Society of Artists to Mrs. W. B. Force, when she agreed to undertake the management of their third annual show, has been kept, and the exhibition now on at the Wildenstein Galleries, No. 647 Fifth avenue, proves that they sent their best pictures instead of their worst. If last year's display was somewhat of an artistic failure because the artists were careless in their selections, this year's cannot fail to be a success for exactly the opposite reason.

The average art lover will probably find more enjoyment here than he will at the winter exhibition of the National Academy. There is considerably more spirit to it, and, because the quality is high, one does not have to wade through the shoals of mediocrity that characterize every Academy show. Much credit is due Mrs. Force for the practical manner in which she brought about this result.

Thirty-eight painters and sculptors, nearly all of whom are well known, contribute the 110 works that make up the exhibition. There are so many good things that it is difficult to single things out for special mention.

Probably the finest achievement is Eugene Speicher's figure subject, "Southern Slav," which is remarkable both for its color and its characterization. The same artist's "Young Girl's Portrait" is a large and satisfying decoration.

Maurice Sterne sent a dark, post-impressionistic South Seas subject, with native figures arranged in a stirring pattern. George Luks shocks us with "The Joy of Living," a portrayal of a miserable blind woman that shows his Dutch predilection for unpleasant subjects. Ernest Lawson shows a very fine "Windy Day," and a "Summer Landscape" that is larger but not so good. There are four subjects by Hayley Lever, the best of which is "Wind," a splendid, spirited decoration.

Leon Kroll's "Spring" is noteworthy, and Rockwell Kent's "November," a plateau with antelopes running, surmounted by a cold and prismatic sky, is stirring. Robert Henri contributes three pictures, among them Helen, a nude, whose rhythmic body is set down in the warmest of transparent flesh tones. George Bellows is typically represented by "My Mother" and "Katherine Rosen." Gifford Beal's "Fishermen at Morning" and Reynolds Beal's "Southern Seas" are distinctive.

Gari Melchers displays his new found love for bright color in the large "Easter Sunday" and the smaller "Mother and Child," having got away from the insipid modern Dutch formula in all save his choices of subject. Jonas Lie shows a dynamic "Sycamores in Storm" in naturalistic hues of green and purple-gray. Jerome Myers' "August Night" is rich to the point of being antique in finish. Extremely decorative is a set of three Palisades landscapes by Van Dearing Perrine. William Glackens is more like Renoir than ever in "Fruit" and "Child in Chinese Dress."

The best thing pictorially in the display is Guy Pene du Bois' "New York Girls," one of his satiric social studies. John Sloan shows "East at Sunset." Other artists represented are Joseph Pennell, Maurice Prendergast, Robert Chanler, Paul Dougherty, Randall Davey, Frederick Frieseke, Samuel Halpert, Childe Hassam and Albert Stern.

The sculptors who show works are Chester Beach, Stirling Calder, Hunt Diederich, J. E. Fraser, Gaston Lachaise, Andrew O'Connor, Edmond Quinn, F. G. R. Roth, Gertrude V. Whitney and Mahonri Young.

Helen Turner's Beautiful Art

The oils by Helen Turner at the Rehn Galleries include her latest canvas, "A Lady Reading," which represents the artist at her best, and is perhaps the outstanding picture in the exhibition. The subject is seated at a table with a book before her, the whiteness of whose leaves is repeated with greater warmth in the whiteness of the shoulder. The whole is enveloped in an atmosphere that suggests approaching dusk, and the mirror which repeats the image does so with a softness of outline that gives great depth to the picture.

"The Russian" is a young Slavic girl of strange beauty, the softness of whose eyes is belied by a suggestion of hardness, almost cruelty, hidden somewhere in their depths. The gold radiance of "The Blonde," a girl with her hair about her shoulders, is an example of the same success in revealing the texture and quality of hair that is a feature of "The Italian" and the "Woman in Blue." In contrast to the soft light of Miss Turner's interiors, is the sunshine of her "Battledore and Shuttlecock," in which vivacious little figures in the hoop-

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skirts of our grandmothers are playing on the
lawn before the old southern house seen back
of two tall pines.

Two Roumanian Modernists

Two Roumanian painters, Rubin and Kolnick, who are now in New York, are exhibiting their canvases at the Anderson Galleries, through November. Both of them are modernists, and neither of them is interested in copying nature. Rubin, according to his own words, seeks to "express the idea of a Supreme Being." His cosmos is the soul, and such typical canvases as "The Temptation in the Desert" and "The Last Prayer in the Desert" only use form and color as a means to an end.

Kolnick does not carry his art to the same abstraction as Rubin. His "Refugees," for instance, does not insist upon an allegorical interpretation. However, "The Cascade of Life" and "Under the Weight of Death" are as mystical as anything of Rubin's.

Oils, etchings, and pastels by Georges Plasse are also being shown at the same gallery. The oils are for the most part landscapes of a series bearing the title "Our France," although three are portraits, as are also the pastels. The twenty-five etchings in color are perhaps the most interesting part of the exhibit. Rich as to tone and subtle as to atmosphere are such plates as that of "Old Semur" and "Bridge and Castle of Clisson."

"View of Old London" Shown

The "Views of Old London" at Scott & Fowles by eighteenth century artists recreate historic spots of London that have disappeared in recent years. J. Paul's "Northumberland House" and Samuel Scott's "St. Dunstan's, Fleet Street," with Temple Bar in the background, recall a London that has passed from sight. Scott's "King's Barge Going to Westminster" shows the Thames when it was still blue.

However, in one of Daniel Turner's pictures of London Bridge the many spires of London in the background appear very much as they are today. The group includes four small pictures by Daniel Turner.

Murphy's Art in Retrospect

The exhibition of the paintings by J. Francis Murphy which the Salmagundi is showing until November 26 includes his first painting, made in Chicago in 1870, as well as one of his last, painted in 1921. Among his early work are four done in the 70's and several showing a marked French influence. There is also a series of pencil sketches made from 1870 to 1921, being the "drawings from nature with a sharp pencil," such as he advised a young painter to make before attempting any simplification of structure.

But the real interest of the exhibition centers in the numerous examples of the work of his prime, in his interpretation of nature in her many aspects. His skies, filled with light and yet almost without color, and the slight mist through which he was so fond of revealing the beauty of his trees are all too familiar to need description. Even the reds of his "Afterglow, October," are dimmed by the haze of Indian

Summer. In only one picture shown, "Spring," did he paint fresh and vivid greens seen through a clear atmosphere.

"The Tints of a Vanished Past," which won the Second Hallgarten Prize in 1885, is included in the exhibition. "A Recollection," done in 1921, a study of autumn in gold and bronze, shows that the artist was still working toward a greater simplicity of expression.

The Mystic Art of Henry Wight

The paintings and monotypes by Henry Wight, on view at the Ehrich Galleries until December 3, have unusual interest in being the work of a man who never painted a picture until two years ago. This is the first exhibition of his work in New York. Having an ability so fully developed from the start, his work is markedly individualistic.

The delicate and imaginative forms which emerge from the shadows of Mr. Wight's canvases are the expression of a poetic imagination. Almost all of his pictures are subjective in character and have a distinct psychic quality, as the titles of some of them indicate—"The Triumph of the Soul," "Above the World" and "The River of Souls." His figures, though barely set down, are fully suggested, and his color, while not intense, has great warmth. It is noticeable that in most of his pictures the circle is the basis of construction.

Modernism of Albert Bloch

Modernistic paintings by Albert Bloch are being exhibited at the Daniel Gallery until November 28. There are forty-one pictures in the exhibition, comprising examples of the artist's work during the last ten years. "Hamlet" and "Winter," of those most recently painted, are almost without color, while "Summer Vision" is filled with brilliant reds and greens in the tree, boat and plant forms that are assembled to typify summer.

"The Deserted Village" is dominated by a luminous red and, like the rest of this artist's work, is made up of landscape forms not to achieve pictorial likeness, but to interpret ideas. "A Good Friday Landscape" is especially illustrative of this. Many of these pictures are characterized by a lavish use of pure white, notably the "Flowers, Sun and Butterfly."

"Nanuet Painters and Sculptors"

An exhibition by the sixteen "Nanuet Painters and Sculptors" is being held at the Babcock Galleries, until November 26. This group of artists is working in the historic country adjacent to the Tappan Zee, although not all of the paintings in the exhibition have been inspired by this locality.

John E. Costigan, whose work because of its technique is of especial interest to painters, contributes the "Girl in the Woods" and "Girl and Goat," which have for their settings dense thickets where the sunlight only filters through, outlining the otherwise dark figures in vivid light.

Similar in method to Costigan, who applies his paint with extreme thickness even for these days, is the work of William H. Donahue,

(Continued on page 7)

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**Philadelphia Orchestra at Its Concerts
Gives Auditors a View of the Latest
Pictures by Art Alliance Members**

PHILADELPHIA—Patrons of the Philadelphia Orchestra have been pleasantly surprised at recent concerts when greeted by a series of beautiful paintings on the walls of the main floor corridors. The portraits of old-time stage favorites, which hung on the walls for many years, have been removed to the green room of the Academy of Music, and their places taken by a fine array of landscapes, portraits and still-life studies in the modern manner.

The exhibition is the result of a plan worked out by the Academy of Music Corporation in co-operation with the Art Alliance.

For the present only Philadelphia artists are represented. Their works have been selected by a jury of the Art Alliance, consisting of Paul King, Daniel Garber, Joseph T. Pearson, George Harding, Miss Violet Oakley, Miss Alice Kent Stoddard and Mrs. Juliet White Gross. The exhibitions, it is announced, will be changed every month or six weeks.

Among the artists represented in the first Academy-Art Alliance exhibit are: C. Yarnall Abbott, Julius T. Block, R. Sloan Bredin, Mary Butler, Eugene Castello, Morgan Colt, John J. A. Dixon, Edith Emerson, Grace Evans, Lucile Howard, Paul King, W. G. Kreighoff, Mary Townsend Mason, Lillian B. Meeser, Morris Molarsky, Catherine W. Morris, Frederick Nunn, Violet Oakley, Lazar Raditz, Cesare Ricciardi, Albert Rosenthal, Joseph Sacks, D. Owen Stephens, Alice Kent Stoddard, Robert Susan, Paulette Van Rockens, Elizabeth Washington, Gladys L. Winner, Fred Wagner, Fern I. Coppedge, Roy C. Nuse and Juliet White Gross.

Bar, Ready for Thirsty Romans, Is Uncovered in Ruins of Pompeii

POMPEII, Italy—Since the armistice the work of excavation at Pompeii has been resumed, and a public square has been uncovered, in which a notable series of frescoes exists. The figures represented include the Penates, guardians of the city—Jupiter, Juno, Mars, Minerva, Hercules, Venus, Cupid, Mercury, Proserpine, Vulcan, Ceres, Apollo and Diana.

It is said that these paintings equal in interest those of the Villa of Dionysius. Not far away there is a fresco depicting a sacrificial scene. These decorations, together with a whole section of curious architecture—including a bar (!), perfectly installed, awaiting its customers—will soon be accessible to visitors to Pompeii.

Mathey's Remarkable Collection of Prints by Rembrandt Now on Exhibition in Paris



"JESUS FOUND BY HIS PARENTS IN A JOURNEY TO JERUSALEM"

By Rembrandt. Courtesy of Marcel Guiot & Cie.

PARIS—The signal event of the closing year is the public view of M. Mathey's private collection of Rembrandt etchings at the Guiot Galleries in the rue Volney. The last occasion when Paris obtained a comprehensive view of Rembrandt's prints was in 1908, at a display organized at the Bibliothèque Nationale, to which M. Mathey lent several specimens from his collection.

But at this demonstration all Rembrandt's etched output was put on view at once, whereas MM. Guiot intend to reveal it by classified instalments, beginning with forty-two Biblical subjects in November, the portraits and landscapes being exhibited subsequently.

M. Mathey's collection does not contain a single proof which is not at once rare and beautiful. M. Mathey, who is himself a remarkable etcher, has spent fifty years over it, substituting for one proof a better one when it became available, going to the other end of Europe to fetch it if necessary. The collection is not for sale and is being displayed under MM. Guiot's auspices purely for the delight of print lovers.

Its crowning prize, and to which all eyes will turn, is the famous "Hundred Gulden Piece," or "Christ Healing the Sick," a second state, of whose velvety quality, wealth of workmanship and nuances in light, shade and half-tones no mechanical reproduction can give an adequate idea. There is nothing in original engraving, as distinguished from the repro-

duction of pictures, that comes near equalling the "Hundred Gulden Piece," except certain works by Rembrandt himself.

The "Descent from the Cross" is of these. M. Mathey's proof of this is extremely rare, being of exceptional quality. And another of his "Presentation" is in Rembrandt's dark manner. It shows Saint Simeon on his knees, his ecstatic face bathed in ethereal light, raising the Holy Infant towards a High Priest seated on a throne, and above this group majestically towers another High Priest, scintillating with jewels, mitred, and holding a sceptre. In the gloaming are the Virgin and Saint Joseph, while two onlookers are just perceptible in the thick darkness between the columns of the synagogue.

Of the well-known "Entombment" there are two states, the first, light, and the fourth, dark. The proof of the "Rest in Egypt" is also very rare, and a first state of the "Disciples of Emmaus" is no less uncommon. —M. C.

Raeburn Portrait Is Destroyed

LONDON—Raeburn's portrait of Lady Carnegie, valued at £10,000, and many literary treasures were destroyed in a fire which burned Kinnaid Castle, the home of the Earls of Southesk, in Scotland.

ARTISTS TO BEAUTIFY MISSOURI'S CAPITOL

**Seven St. Louisans Will Do Lunettes,
and Richard Miller Will Paint Two of
the Panels in the Senate Chamber**

ST. LOUIS—The Capitol Decorations Committee awarded additional contracts last week for paintings to be placed in the Missouri State Capitol at Jefferson City. The contracts are for seven lunettes to be placed in the room of the Museum of Natural Resources. Each of the lunettes will be 16½ by 9½ feet and will cost \$2,000.

Seven St. Louis artists will paint the lunettes and the subjects for them have been assigned. A scene from St. Genevieve, one of the earliest settlements in the state, will be painted by Charles F. Galt. Eads Bridge will be done by Frank Nuderscher, R. A. Kissack will paint a river scene at Hannibal, Tom P. Barnett will depict the mining industry at Joplin, old St. Charles will be painted by F. Humphrey Woolrich, two panels of the Ozark Mountains will be done by Edmund H. Wuerpel and Ralph C. Ott. An eighth lunette with Kansas City for its theme has not yet been assigned.

Two more panels will be made for the Senate chamber by Richard Miller. He has already completed two panels, 8 by 19 feet. The subject for one of the new ones will be Daniel Boone and his judgment tree.

Next week the commission will act on designs for a stained glass window to be placed behind the president's rostrum in the Senate, and ten small windows to be placed on both sides of the House chamber. The large window, 30 feet square, will have for its theme the discovery of the Mississippi by De Soto. The subjects for the smaller windows for the House will be, on one side, Faith, Fame, Discovery, Victory and Courage, on the other, Trapping, Wealth, Colonization, Peace and the Indian.

Decorations in the Capitol already completed are by Wyeth, Berninghaus, Carpenter and Miller. —M. P.

Women Artists To Hold Auction

The National Association of Women Painters and Sculptors will repeat this year the auction of the work of members, following the annual dinner, which was introduced last year with success. The dinner will be held some time in January. Last year \$1,000 was realized. The Association will give a Martha Washington costume party at the Army and Navy Club on February 22.

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NEW ROCHELLE SAVED FROM A MONSTROSITY

Art Association Succeeds in Having Beautiful War Memorial by Quinn Substituted for Tombstone-like Shaft Plan

New Rochelle, sixteen miles from Grand Central Station, New York, probably contains more artists in proportion to its population than any other residential city in America. This may explain the success of the New Rochelle Art Association, which was organized less than two years ago, and which now is talking of an art institute while planning an ambitious program for this season.

The most signal accomplishment of the association thus far is the success of its campaign to prevent a sculptural monstrosity resembling a tombstone and designed to commemorate the war services of New Rochelle soldiers from being erected in a prominent place, and the substitution thereof of a beautiful statue in bronze by Edmond T. Quinn.

The statue, to be erected within a few weeks, is a feminine figure, symbolizing Victory. It cost \$32,500, over \$5,000 of which was raised by the Art Association at two annual balls. The association's ball has become one of the city's established social events, and funds raised thereby in the future will be devoted either to building a club house or to founding an art institute.

The activities outlined for 1921-22 comprise a loan exhibition for the month of November, sketches for December, cartoonists' drawing for January, an illustrators' show for February, the annual display of paintings open to all members in March, the architects' exhibit in April, a showing of school children's work in May, and for June a general exhibition, to remain open the entire summer. All of these shows will be held in the galleries of the Public Library.

Fred Dana Marsh, A.N.A., mural painter, who has won honors at exhibitions in Paris, Buffalo and St. Louis, was the first president of the association, and Orson Lowell, illustrator, vice-president. New officers have just been elected, Lucius W. Hitchcock, illustrator and painter, becoming president; Alta West Salisbury, painter, vice-president; Laurence L. Barnard, architect, recording secretary, and Herman Lambden, painter, financial secretary. Among the other painters affiliated are Ernest Albert, Frederick E. Church, Lee Lash, Paul Thomas, Sophie S. Day, John W. Fenton, Elizabeth Ayer and Milton Mayer.

Besides Lowell, the illustrators include Edward Penfield, George T. Tobin, Armand Both, Norman Rockwell, Remington Schuyler, Will Schaefer, George Giguere, F. X. Leyendecker, J. C. Leyendecker and Coles Phillips. Among the cartoonists are F. Opper and Claire Briggs.

At the loan exhibition, now on, there are paintings by Emil Carlsen, Hayley Lever, Winslow Homer, Frederick Waugh, George Inness and other American masters.

The association is working for civic beauty in many ways, one of which is the erection of artistic approach signs at several entrances to the city. The City Council has already appropriated the money for these signs. The movement was started when a small group of artists met one evening in December, 1919, in the studio of Alta West Salisbury.

Painting on Franciscan Cloth

Is Novelty by Cleveland Artist

CLEVELAND—Herbert Bohnert, Cleveland artist, has painted something new in the way of decorations for his new home on Shaker Heights, and architects and decorators are predicting great possibilities as a result of his experimental use of Franciscan cloth. This heavy grade of monk's cloth is the fabric on which he has painted in oils a scene from the story of Robin Hood and his men.

The fabric hangs with almost the solid effect of tapestry, the coarse weave only partially hidden by the paint, which makes a problem in light and shade which Mr. Bohnert has handled well. The decoration has attracted much attention at the Gage Gallery.

NOTABLES SATIRIZED AT A PORTRAIT SHOW

Crowds at National Society Exhibit Laugh at Dulac's Drawings of Famous—George Moore "Last of the Victorians"

LONDON—The private view of the National Portrait Society's show at the Grafton Gallery was a brilliant affair because all the folk who had been painted as well as the artists who had painted them made a point of turning up with a goodly number likewise of their friends and admirers. Everyone enjoys a laugh, so that it was not surprising that animated groups surrounded the Dulac caricatures. It was often difficult to fight one's way to these centers of attraction.

On the "Fantasy," in which he depicts Charles Ricketts and Charles Shannon as early Christian friars, Dulac has lavished all his technical skill and artistry, thus rendering the work something much more than the mere *jeu d'esprit* which such drawings usually remain. In the same way, in drawing Sir Thomas Beecham, he gives us a very finely drawn portrait seen through the eyes of a humorist rather than of a joker.

These works place caricature on a somewhat different plane from that usually assigned it. The little plaster figure depicting the novelist George Moore as the "Last of the Victorians," languishing under a wreath of forget-me-nots and orange blossoms, is inimitable. Dulac has the accomplished dexterity of the Oriental.

Augustus John is here with several portraits of "well knowns," among them that of the bonesetter, H. A. Barker, into whose presentment he has put more conviction than into any other. Whistler's portrait of Lady Meux, known as "An Arrangement in Black and White," would dominate the room in which the principal exhibits are hung were it not that its glass seems to baffle one no matter where one stands. It was work such as this that formed the basis for much of the modern portrait painting that now surrounds it.

Orpen's six portraits of personages connected with the Peace Conference are facile, but little more. —L. G.-S.

MAKES WASHINGTON'S LOCKS SANDY GRAY

Wilford S. Conrow, at Suggestion of G. Lanier Washington, Changes Hair to Color It Had During the Revolution

Wilford S. Conrow, whose full-length portrait of George Washington will soon be hung in Charleston, W. Va., in the building of the George Washington Insurance Company of that city, has just received a letter from G. Lanier Washington, lineal descendant of one of Washington's brothers, commenting on the excellence of the likeness, but suggesting a change in the color of the General's hair, which in the picture is white.

This letter remarks that as this painting is evidently intended to portray the Father of his Country in the period between 1776 and 1781, and as he did not wear a wig until after his inauguration as President, and his own hair was not white at that time, the portrait should reproduce the pale, sandy color of the lock which is in the present Mr. Washington's possession and which was cut from the General's head during that period.

Mr. Conrow has seen this lock of hair, and is changing his picture accordingly. The personal likeness of the portrait is based on the Houdon bust at Mount Vernon. Timothy Cole is to make a wood cut of the painting, and it is also to be reproduced in colors before it is sent to its permanent home, where it will be on public exhibition.

West Memorial Show to Be Given

by Philadelphia Art Alliance

PHILADELPHIA—The Art Alliance of Philadelphia is preparing an exhibition of subject paintings, portraits and original drawings by Benjamin West. In addition there will be a collection of engravings after paintings by West, and a series of engraved portraits of the artist.

The exhibition will open November 29 and continue two to three weeks. It will probably give much impetus to the plan to transform the homestead where West was born into a museum. Contributions have been received from both public and private galleries for this, the first memorial show ever held in America of West's work.

RUSSIA HAS BIZARRE EXTREMES IN ITS ART

Machines Used in Sculpture to Express the Spirit of the Age, While Painters Employ Weird Reliefs of Many Kinds

BERLIN—New art in Russia is closely connected with social problems, and is to be understood only from this point of view. German relations with Russia being entirely interrupted, the book by Konstantin Umansky, which was brought to Potsdam to be published, shows how Russia, though isolated since the revolution, has made its way toward extreme modern art. Even before the Great War such tendencies were evident.

While the "Art World" represents the union of those artists who go in for Neo-Impressionism and Cezannism, the "Karobube Society" encourages Expressionism in the guise of Kubo-Futurism. Besides Maschkov in Moscow and Wodkins in Petrograd, Gregoriew is to be given a prominent place for calling into life a school of brilliant illustrators. And the so-called "Tatlinismus," initiated by Wladimir Tatlin, is spreading the opinion that mere painting limits the possibilities of expression, and uses in its "kontre-reliefs" many kinds of materials.

Still more extreme are the "Suprematists," who make their own rules. They paint *biancho sopra biancho*. Sculpture, architecture and arts and crafts have gone through the same evolutions. In sculpture an example is Konenkov, formerly a Rodin-like Impressionist, who created a monument to Stephan Rasin and his followers. Rasin was executed in the latter part of the 17th century. On May 1, 1919, upon the formerly imperial Russian scaffold, appeared a group representing Rasin and his six comrades, the figures modeled in a primitive way and covered with glaring paints.

The school of "Tatlinismus" utilizes machines for the adequate expression in sculpture of the spirit of this age. The modern monument, its followers say, ought to be nothing but a machine, and be used besides for practical purposes, having within cinema shows, telegraph instruments, and other mechanical contrivances.

In 1918 a competition for sixty new monuments was advertised. Among the number planned was the ten-meter-high Dostoevsky statue, and a representation of "Human Thought" by Merculov, also enormous. For political propaganda immense reliefs are made, the forms and colors being simple and rough. In times of revolutionary festivals, whole streets are decorated thus. Even railway trains are on occasion changed into trains for revolutionary propaganda and instruction by the new school of artists.

As everything depends on politics, it follows that the artists of "the Left" are at the top. In the Institute for Artistic Pedagogical Science teachers are trained by modernists. A central authority governs exhibitions. But recent reports are that Russia is inclining toward a change from Expressionism, like some other countries, to the calmness of more classic lines. —F. T.

Nancy Coonsman Hahn Designs

Missouri's Memorial for France

ST. LOUIS—Nancy Coonsman Hahn's design for the \$25,000 monument to be erected in France to Missouri soldiers was accepted by the jury, composed of Lorado Taft, sculptor, Irving K. Pond, architect, and Ralph Clarkson, painter. The second prize of \$300 was awarded to Frederick C. Hibbard, formerly of St. Louis but now a resident of Chicago.

Mrs. Hahn's design is for a shaft of granite surmounted by a feminine figure in bronze symbolizing Victory. Her model shows a laurel wreath held aloft in the right hand and in the left a palm branch. On the face of the shaft will be the coat of arms of the State, and below, inscriptions. Six models were submitted.

In 1919 the Legislature appropriated the fund for the monument and the Governor named a commission composed of Major Norman B. Comfort and six other ex-officers. The contest was limited to Missouri sculptors.

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All of the costumes and properties used by
the late E. L. Henry, academician, have been
purchased by the Brooklyn Museum from Mrs.
Henry, and a room will be devoted to their
display.

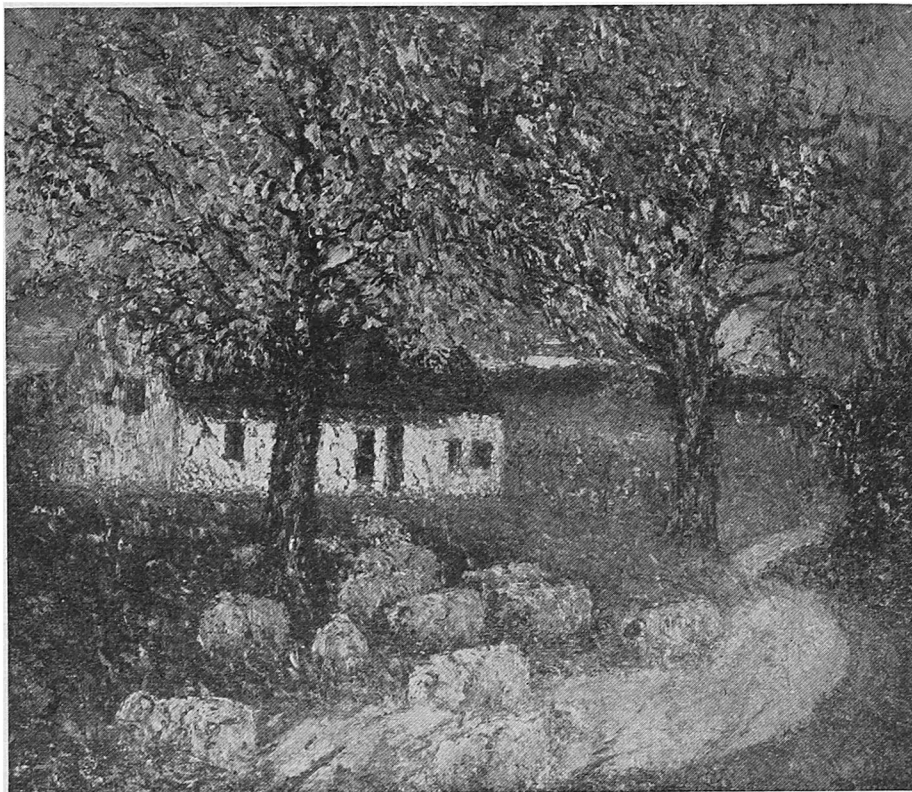
Besides the sentimental interest which at-
taches to them, the properties have a histor-
ical value. The artist had a large assortment
of soldiers' uniforms and general costumes

PERRY'S PICTURE OF REBELLION IS FOUND

Admirably Painted Scene of Louisiana's
Secession Convention by the Late Aca-
demician Turns Up in New Orleans

NEW ORLEANS—There has recently been
discovered in New Orleans an important, hith-
erto unknown painting, signed "E. W. Perry,
Jr." It is entitled "The Secession Convention
of Louisiana," and it was painted on the spot
while the convention was in session in the
Capitol at Baton Rouge.

The painting is small, being but sixteen inches



OLD DUTCH HOUSE, NEAR TAPPAN, N. Y.

By WM. HOWARD DONAHUE

In the Nanuet Painters and Sculptors' Exhibit, at the Babcock Galleries

for men and women which he spent years in
gathering, and which accurately reflected the
life of the times represented by his paintings.
In the collection are hats, slippers, fans, shawls,
and even equipages. He would not depict Aunt
Susan driving to market behind old Dobbin
unless he had before him the real vehicle in
which she rode, and the actual harness that
adorned the horse.

Hundreds of American families who wish to
keep alive their memories of old-time scenes
have bought pictures by E. L. Henry. In his
home at Cragmore, N. Y., he had, in addition
to costumes and other articles of personal ap-
parel, a large collection of photographs, prints,
newspapers and election posters of early times.

Chicagoans Show Rejected Works in Exhibit at Department Store

CHICAGO—One thousand canvases, rejected
for the annual exhibition of painting and
sculpture at the Art Institute, are being shown
at Rothschild's department store. Rudolph
Weisenborn, vice-president of Cor Ardens, an
international art society, heads the insurgents,
and among those associated with him are C.
Raymond Jonson, Carl Hoeckner, Raymond
Shiva, Chester Leich, Buck Ulrich, Julian Mac-
Donald and Claude Buck.

Lack of wall space at the Institute may have
been the main reason for the many rejections.
The insurgents asked Director Harshe to re-
move some of the permanent exhibits long
enough to give room for their pictures, but
were told that this could not be done. More
than 1,150 works were submitted for this show.
Only 210 were accepted.

high by thirty-one wide, and yet it contains
some seventy portraits, many of which have
been identified by old residents. It is admir-
ably done in the style prevailing in those days.
It is dated January, 1861.

Perry wrote the title on the back of it, and
told several persons that it was to be used in
the making of a larger picture. But Perry is
not known to have returned here after the fail-
ure of the Confederacy, and he may have for-
gotten the canvas or decided not to work on
the subject again. The persons in whose house
the painting was found did not know what it
represented.

Enoch Wood Perry, Academician, died in
1815. He was born in Boston in 1831, went to
New Orleans in 1848, studied at Dusseldorf and
Paris in 1852-3, then in Rome and Venice. He
was United States Consul at Venice in 1856-8.
Settling in New York in 1865, he painted por-
traits of many distinguished men and numer-
ous genre pictures. For many years he had a
studio at No. 51 West 10th Street.

Germanic Museum Reopens in Building Busch Gave Harvard

BOSTON.—The Germanic Museum of
Harvard University has been reopened to the
public, in the fine building which, until Congress
declared peace with Germany, stood with closed
doors. Adolphus Busch, of St. Louis, donated
the funds for the building.

It is not so much a museum of the art of the
present German people as of the northern nations
of Europe.

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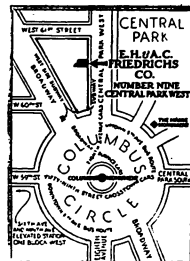
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THE NATIONAL ACADEMY

The winter exhibition of the National Academy of Design is on. Artists who sent pictures that were rejected think it is a very poor display and wholly unrepresentative of contemporary American art. Those whose pictures were accepted think it is a pretty good show, and one well worthy of being attended. Critics who have seen so many pictures that their eyes are jaundiced and ordinary works seem dull and obvious, will say sarcastic things, will long for the next turn of the wheel and sigh for rooms full of expressionistic abstractions.

But the fact will remain that this National Academy show, like all that have preceded it and all that will succeed it, is composed of works which the present art world considers the best of all those submitted. Bodies like the National Academy in all countries are depositories of the public taste. It does no good to chide them and say they are conservative, and that they are twenty years behind the times. Sometimes they are. When art is ripe for a change, academies are always twenty years or so behind the times because their personnel is made up of men whose art won recognition in the preceding generation.

It does no good to say that if a score or two of really fine pictures were taken away the show would be insipid and mediocre. Of course it would. There is no way of helping it. It is true of all academy displays. It is true of the Royal Academy in London and the several salons of Paris.

The most prolific eras in art produce only a few masters, and each master produces only a few masterpieces. Why be hypercritical? It is highly important to find and recognize masterpieces, but it is equally important to get the great body of the people to enjoy just ordinary pictures. The second or third rate picture that gives pleasure to a human being and causes him to feel the desire of possessing it, is a successful work of art, and should not be scorned.

Out in Chicago 14,000 persons recently attended the annual exhibition at the Art Institute in a single day. That is what counts. Interest such as that helps to spread the leaven of art over the whole nation, and to increase our collective capacity for enjoying beautiful things.

WITHOUT PREJUDICE

THE AMERICAN ART NEWS has been gently chided by one or two good friends because last week it quoted extensively from the introductions by Mr. Raymond Wyer and Dr. Christian Brinton to the catalogue of Expressionistic paintings which are now on view at the

Worcester Museum and which will later make a tour of other American museums.

It is worth while for THE AMERICAN ART NEWS to reiterate that it holds a brief for no school in painting, no tendency in art, and no "ism" or "ology." It is purely and simply a newspaper, and it aims to print, in so far as it is able, all the news from all over the world that is of interest to artists and art lovers. It tries to be broad and impartial in its policies. What, pray, is THE AMERICAN ART NEWS that it should presume to sit in judgment on contemporary art? Throughout the ages the brightest minds in the world have tried to evaluate contemporary art and failed. Only the judgment of succeeding generations can be depended upon.

What is news? A long time ago a wise city editor in coaching a cub reporter invented this time-honored instruction:

"Son, if you are going down the street and you see a dog bite a man, that isn't news; but if you see a man bite a dog, hurry to the office with the yarn just as fast as you can." News is whatever interests the readers of a newspaper.

If his Satanic Majesty came up out of the lower regions and painted a composition in devilish reds and sulphuric chromes, THE AMERICAN ART NEWS would try to give its readers the full details—probably right on the first page.

AMERICAN ART IGNORED?

Attention has been called to the fact that Mr. Matsukata, Japanese philanthropist, who is building a museum of Western art at Tokio and who has recently bought hundreds of European pictures to grace its walls, all the way from Rembrandt to Lucien Simon, has paid no visit to America and has acquired no specimens of the American school of this or other generations. Dispatches from London indicate that he has obtained examples by Whistler, Abbey and Sargent, but these artists may very properly be classified with the English school.

Perhaps Mr. Matsukata read Miss Cecilia Beaux's declaration before the international art congress to the effect that there was no American school of painting. Who knows?

Chicago Guild of Free Lance Artists

Is Headed by McClelland Barclay

CHICAGO—The new Guild of Free Lance Artists in Chicago, which is affiliated with the Authors' Guild of America, Inc., of New York, was organized at an informal dinner at the Virginia Hotel last week by Eric Schuler, secretary of the Authors' Guild. McClelland Barclay, a commercial artist, was elected president, W. P. Welsh and Arthur Henderson, vice-presidents, John H. Woodruff, treasurer, Frank J. Mayfield, secretary, and H. S. Stevens, executive secretary. Allan St. John, the illustrator, is active on the membership committee.

Twenty-five men effected the organization, the officers named and R. Fayerweather Babcock, J. Jeffrey Grant, Audubon Tuley, Norman Hall, John Paulding, Jordan Evans and other painters, illustrators and commercial art designers. The organizers seek to preserve the field for the "free lance" artist who, through the Guild, can deal with editors, advertising managers and whomever needs their services. The Guild of Free Lance Artists in Chicago is patterned after the successful organization in New York, a wing of the Authors' Guild of America. There is a membership fee of \$25 annually to defray the expenses of an office, where members' work will always be on exhibition.

"Restoration" Is Ordered Stopped

After Painter Destroys Panels

ST. LOUIS—E. H. Wuerpel, after making a survey for the Municipal Commission of the damage done to the panels by Wimar in the dome of the Court House by a commercial artist, reported that the original character of the work had been destroyed. He recommended painting out the pictures instead of attempting any further "restoration."

Not only had the commercial painter taken great liberties with the frescoes, but he had the audacity to affix his signature, "J. Lyons, '21," to the picture entitled "The Landing of Laclede at the Site of St. Louis," and to some of the other frescoes. Director of Public Safety McKelvey, who has charge of public buildings, has ordered the removal of the signature.

Four other allegorical panels by Wimar, on the fourth floor, had not been retouched, and these will be preserved as they are. The Missouri Historical Society and other organizations joined the Municipal Art Commission in protesting against the "restoration," which was being done as the result of contract made by the city authorities with a company which specializes in house painting.

GEORGE H. SMILLIE,
LANDSCAPIST, DEAD

Noted Painter Came from a Family of Artists and Was Active Until Near His Death, in His Eighty-first Year

George Henry Smillie, N.A., landscape painter, died suddenly of heart disease November 10 at his home, Bronxville, N. Y., in his eighty-first year.

Mr. Smillie was born in New York, where he began his art studies, finishing in Europe. He was the son of James Smillie, N.A., engraver, the brother of James D. Smillie, N.A., etcher and painter, and the uncle of George F. Smillie, engraver and portraitist. In the decade from 1892 to 1902 he was recording secretary of the Academy. He was a member of the American Water Color Society, the Century Association and the Lotos Club. His widow is Helen Sheldon Jacobs, who is a member of the American Water Color Society.

Mr. Smillie was actively engaged in painting almost to the end, and was represented in the last annual exhibition of the Academy. He won the first prize of the American Art Association, New York, in 1885; the bronze medal at the St. Louis Exposition in 1904, and the silver medal of the American Artists' Society, Philadelphia, in 1907. He is represented in the Metropolitan Museum, the Corcoran Gallery, the Rhode Island School of Design, the Union League Club, Philadelphia, and the Lotos Club, New York.

HENRY WOODS

Henry Woods, R. A., is dead at his home in Venice. He was sixty-six years of age. He began his career on the London *Graphic*, and later he made drawings for novels by Victor Hugo, Charles Reade, Anthony Trollope and Wilkie Collins.

His first picture to find a place at the Royal Academy was "Evening in a Welsh Valley," in 1869. He went to Venice in 1876 at the invitation of his brother-in-law, Sir Luke Fildes, and from that time until his death he was seldom absent from its vicinity. He worked in a glass studio, built on the site of an old palazzo, and he became known principally from his scenes of Venetian life. He became an English Academician in 1893. He was also a member of the Royal Academy of Arts, Venice, and a member of the Athenaeum and Arts Clubs, London.

GEORGE W. KELLOGG

George W. Kellogg, general custodian of the Metropolitan Museum of Art for twenty-four years, retiring in 1906, died of heart disease at his home, Bayonne, N. J., November 10. He was born in Utica, N. Y., eighty-seven years ago. Mr. Kellogg was graduated from Hamilton College in 1858, and served in the Civil War as a first lieutenant of artillery.

JOSE VILLEGAS Y CORDERO

Jose Villegas y Cordero, a former director of the Prado Museum and president of the section of painting of the Royal Academy of Fine Arts, is dead in Madrid. He was born in Seville in 1848. His death followed within two weeks that of Francisco Pradilla, who was also a former director of the Prado Museum.

Bartlett's Mural Decorations for

Chicago Art Institute Finished

CHICAGO—Frederic Clay Bartlett's mural decorations for the Burnham Library at the Art Institute have just been completed. The second lunette has been unveiled. It presents a vista, beyond an archway, of a city of skyscrapers and domed edifices beside a body of water on the distant horizon. In the foreground are builders engaged in steel construction. It is a splendid decoration in the language of modern architecture, painted freely with an appreciation of aesthetic values.

The mural on the east wall depicts the spirit of enterprise in the orient with caravans and traders before tented backgrounds, contrasted to the companion painting on the west wall portraying western energies.

Mr. Bartlett has executed a number of the most important mural decorations in Chicago, including those of the University club, the city council chamber and the McKinley High School. —L. M. M.

Newark to Have the Largest Bronze,

Borglum's "The Wars of America"

NEWARK, N. J.—In Military Park, Newark, will be erected the largest bronze group in this country to celebrate "The Wars of America." It will be forty-two feet long, eighteen wide, and seventeen from the base to the top of the highest figure. The monument will be erected in accordance with the will of Amos H. Van Horn, a Civil War veteran, who set aside \$100,000 for the purpose.

Gutzon Borglum is now working on the group in his Connecticut studio. Twenty tons of clay, timber and plaster were ordered. Forty-two figures will comprise the group, including men and horses. Four of the men will typify the Revolutionary, Civil and World Wars. The Civil War will be represented by two, one each for the army and the navy.

JACQUES SELIGMANN
DECRIES BAR ON ART

Tells of Mistake France Has Made and Describes Benefits to Our Museums of This Country's Liberal Policies

Jacques Seligmann, head of the great international art house of Jacques Seligmann & Company, who recently came to New York from Paris, has given to THE AMERICAN ART NEWS his views concerning governmental restrictions on the importation of works of art, which has wrought havoc to the art trade in several European countries. He praises the attitude of the United States and tells of the great benefits the public has derived therefrom.

"I congratulate Mr. de Forest, president of the Metropolitan Museum, the press and the many public-spirited men and artists who, I presume, made it clear to your Senate that any regulation which would be an obstacle to the importation of works of art in the United States could not but be to the public detriment. I believe I am qualified to express an opinion on this subject, because my country has made the mistake of doing just the opposite.

"I believe that if France does not abandon her deplorable regulations, we may, inside of two or three years, see New York becoming the art center of the world, and gradually absorbing all the great works of art that come into the market.

"France, I regret to say, can at best only succeed in keeping her important art treasures, and, because of the restrictions on importations, cannot hope to add to them. It is because I have been trying for months to convince our statesmen of the great injury these restrictions have done already, that I believe I am qualified to express an opinion on the wisdom of your legislators, who did not turn a deaf ear to the explanations given them by competent persons. "Had these restrictions existed in France some years ago, the Louvre would not now be the owner of the splendid gifts of the Schlichting, Camondo and Edward Tuck collections, of whose treasures 90 per cent were imported in France in comparatively recent years.

"My experience in dealing in works of art covers now some forty years. It enables me to say that your splendid museums owe their very existence and greatness to the unrestricted free admission of works of art in your country. You doubtless remember that the late Mr. J. P. Morgan's great collection remained in London until works of art were placed on the free list, and that only then did he request me to see to its transfer to New York.

"The direct consequence of this wise decision of your law makers was the gift to the Metropolitan Museum of the greatest part of Mr. Morgan's collection and, later, the other great bequests to the people of the Frick, Altman, Michael Dreier, R. G. Dun, Fletcher and other collections. A complete list of the gifts to American museums made possible by the free admission of works of art would astonish the world.

"Indeed, history does seem to repeat itself, and one sees today almost the same occurrences as those which followed the French Revolution. England, at the end of the eighteenth century, was the wealthiest country of Europe, and when France sold the works of art accumulated by the royal family, England absorbed most of them. Something similar is happening now. The great financial difficulties of Russia, Poland, Austria, etc., must bring works of art into the market. It is a mistake to presume that they have been destroyed. Some day they will either be sold by the governments of these countries or, after having been returned to their owners, by private individuals. In either case I believe they will find their way to the United States. They will be barred from France by the restrictions on importations; from Switzerland, which has prohibited the importation of works of art; from Belgium, which has restricted importations, and from England, if the 'anti-dumping' bill, now in the making, is not carefully worded so as to exclude antiques from its provisions."

Parthenon Will Be Reproduced

in Enduring Form in Nashville

NASHVILLE, Tenn.—Within a year the United States will have the only exact-to-the-inch reproduction of the Athenian Parthenon, the so-called Parthenon at Regensburg being merely an adaptation of the great temple. That masterpiece at Athens, conceived and built by Phidias, the sculptor, Ictinus, the architect, and Pericles, the statesman, is being reconstructed here in a more enduring form than was the original.

When Tennessee's centennial was celebrated by an International Exposition twenty-four years ago, the directors of the fête built in temporary form a replica of the Parthenon. It was used to house the art exhibit of that exposition.

Three years ago, disintegration of the cream-colored stucco structure had progressed to such an extent that the building had to be closed.

It was finally decided to erect a permanent replica of the Athenian temple, using the method known as the "Mosaic Surface" concrete, developed by John Early, of Washington, D. C., who was entrusted with that part of the work.

CURRENT EXHIBITS IN NEW YORK GALLERIES

(Continued from Page Two)

whose "Old Dutch House Near Tappan, N. Y." is illustrated in this number of THE AMERICAN ART NEWS. The white house is a foil to the vivid yellow of the foliage and the background conveys a sense of distance and atmosphere.

Kunie Ando, a Japanese artist who has studied in America, is represented by two landscapes, remarkable in that they show no trace of Japanese influence. His "Autumn" is a study in pale gold that hints of a closer approach of winter than the brilliance of the "Blossoming Trees" of Sara Hess. Frances Keffer's "Dutch Sunshine" is overflowing with light and color, and the water of the canal is very satisfying in tone.

A portrait of John E. Costigan by his wife, Ida Costigan, is included in the sculpture. C. A. Heber's "Bondage" presents two life-sized figures powerfully modeled and intense in feeling.

Paintings by a Famous Etcher

Oils by W. Lee Hankey are being exhibited at the John Levy Galleries, until November 26. His fine feeling for color values in etching has evidently stood him in good stead in his handling of pigment.

In at least half of the pictures are the peasant types which his etchings have made so familiar. "Old Picardy Peasant" is remarkable for its radiant flesh tones, quite in contrast to the "Spanish Window," whose subject is a girl seated in an aperture with her back to the light. Very striking is "Automobile Lights," which shows the wall of a house standing out in brilliant relief where the rays from an unseen source have lifted it out of the gray shadows around it. In this illumination the crowd of people in the street are only broadly suggested, like so many gray phantoms, an effect of depth being obtained without the aid of color contrast.

War Bronzes by Mrs. Whitney

War bronzes by Gertrude V. Whitney and portraits in water color by Otto Cushing comprise the current exhibition at the Ferargil Galleries. Mrs. Whitney's bronzes have much power of expression, as in the vigorous figure stooping to his work which represents her "Engineers." While most of them are single figures, there are several groups, such as "Over the Top" and "Sighted." These two particularly are marked by their dramatic intensity.

The water color portraits of Otto Cushing are ten in number, and are characterized by smooth and careful workmanship. A portrait of General Mitchell, Assistant Chief of Air Service, and that of the artist's mother, Mrs. Martha Cushing, are two of the most interesting.

Paintings by Swiss Artist

Paintings by the Swiss artist, François Gos, are on view at the Civic Club, 14 West Twelfth street, for one week commencing today.

The exhibition is composed largely of water colors, and includes landscapes from the shores of Swiss and Italian lakes, scenes from Holland and Belgium, and some figures and études. These pictures are distinctly modern in treatment. Some of his peaks suggest the work of the Cubists. The artist himself says that he is an "Expressionist."

Sotheby's Sell at Auction Many

Manuscripts and Works of Art

LONDON—On October 24 and 25 Messrs. Sotheby sold Persian, Indo-Persian and Indian miniatures, manuscripts and works of art at their galleries, 34 and 35 New Bond Street. The following were the more important prices:

Suwar-I-Kawakib, pictorial identification of the stars, XVIIth century MS., astronomical tables of Ulugh Beg, and XVth century MS., £100; Nizami, XVIIth century MS., £102; a kinkhab, or gentleman's gold brocade coat, £52; Persian carpet, £31; Indo-Persian miniature, XVth century, Akbar School, £71; Persian miniature, XVth century, £74; another signed Ustad Bihzad, £82; another XVIIth century, attributed to Sultan Muhammed, £54; another signed Abdullah Muhammed, £82; twelve leaves written and signed Mir Aid of Herat, XVIIth century, £265; Nur'u'd-Din-Jani, Persian MS. on 132 leaves, £400; Nizmai-Kham-sah, Persian MS. on 346 leaves, £505; Qu'ran on 46 leaves, £70; MS. volume, 137 leaves, XVIIth century, £76; Jain Statue of the Tenth Tirthankara Sitala, £24; Total, £4,344.18.

On October 27, at the same galleries in the sale of the first portion of the late Dr. D. J. Maccaulay's etchings, the following sums were realized: James McBey's "The Lion Brewery," £60; "Little Fishmarket, Stonehaven," £54; "Pen-zance," £54; "Gamrie," £56; J. A. McN. Whistler's "Becquet," in brown on old paper, £68; "Rotherhithe," £61.

On October 27 and 28 were sold Japanese, Chinese and Tibetan works; £1,557 was realized, the following being the more important prices: Tibetan votive plaque in the form of a temple, £110; another, with ornamental arched frieze, £210; pair of famille rose teapots, £39; pair of tsuba, £36.

Painting by Veronese Unclaimed

PARIS—A painting by Paul Veronese, pronounced genuine by experts, awaits an owner in the lost property office of the Paris police barracks. After the war had continued for two years it was brought there by a soldier, who afterward disappeared, leaving no name.

Studio Gossip

Arthur W. Emerson has been called to Honolulu by the illness of his mother. He had been painting in his summer studio at Southampton, Long Island.

Frederick K. Detwiller has returned from Stockbridge, Mass., where he was the guest of Augustus Lukeman, to the Carnegie Studios.

I. Mortimer Lichtenauer has returned to his studio, 24 West 59th Street, from his summer studio at Westport, Conn., to resume his portrait painting and mural decorating. He has just completed a series of twenty over-window and over-door bas reliefs for the exterior deco-



"LEDA AND THE SWAN"

By Gleb Derujinsky in his exhibition at the Milch Galleries

ration of the bathhouse building on the Rice Memorial Playfield.

Theo. J. Morgan has left Provincetown and established a studio at 1437 East 115th Street, Cleveland, O. He will have an exhibition in Cleveland for three weeks commencing November 20. He recently sold his "Noontime" to Dr. Llewellyn Barker, of Baltimore. His "Village Under the Hill," which was in the International at Pittsburgh, has been invited to the Boston Arts Club exhibit for December.

Eliot Clark spent the summer painting landscapes and outdoor figure pictures in and about Kent, Conn. He is now settled for the winter in his Van Dyck studio.

Lionel Walden, who went to Paris last spring to make sketches for his mural decoration for the Honolulu Theatre, has returned to this country and will leave this week for Honolulu, where he has lived for the past five years while he painted portraits of Americans visiting and residing there.

Frederick Friesseke, who painted in his Paris studio for many years, has recently bought a home in the South of France, where he expects to live during the greater part of the year.

At his studio, 33 West Sixty-seventh street, Nikol Schattenstein has just completed a portrait of Harrison Rhoades and an important life-size presentment of Seunos, Scottish chief of Clann Fhearghuis.

Boleslaw Zedekowski has recently completed a portrait of Prince Lubomirski, Polish Ambassador to the United States. The distinguished subject is presented in national costume. At his studio in the Hotel des Artistes, he also recently finished a portrait of Mrs. Deering Howe, and another of Arthur Bo-

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tanzky, conductor of the Metropolitan Orchestra.

Edward M. Hawkins, a former resident of Baltimore, has returned to that city and opened a studio. He has been painting at Gloucester, and has executed a number of nocturnes.

In the autotype room of the Rhode Island School of Design has been hung a collection of portrait sketches and decorative studies by Nancy Dyer, made during her travels in Holland, Belgium, France, Italy and England.

Joseph Birren, who was a member of the Provincetown art colony during the summer and early autumn, has returned to his Chicago studio, 49 East Elm street. He gave an exhibition at Grabbe's Gallery, Oak Park, Ill.

Frank V. Dudley has made the dunes of Cape Cod his permanent residence. His painting, "Duneland," for which he received a prize at the last exhibition of Chicago artists, was presented to the Art Institute by Gracia M. F. Barnhart.

Gilbert P. Riswold, Chicago sculptor, has finished a life-size portrait bust of the Spanish novelist, Blasco Ibañez, modeled from life. Ibañez has ordered two bronze casts of it, and has presented Griswold with the manuscript of his novel, "The Torrent."

Americans In France

Myron C. Nutting and Mrs. Nutting have returned to the capital from a stay in Burgundy.

Most of the artist colony have returned to Paris. Mr. and Mrs. Edwin Scott, A. C. Webb, Russell Patterson, Robert Hostetter, Mr. and Mrs. Armington, all of whom were in different parts of Normandy, are at their respective studios. Paul Manship has taken one at 18 avenue de Breteuil. Morton Borgord has re-

turned from Norway and is at 126 Boulevard du Montparnasse. Mr. and Mrs. J. R. Hopkins are cycling in Normandy. Myron Barlow is back in the capital.

Professor Newton A. Wells is at Fontainebleau experimenting in mosaics.

As a sculptor Janet Scudder has been wont to decorate gardens. As a painter she depicts them and recently has been at work in that of Ogden Mills in the rue de Varenne, General Pershing's residence during the war. She purposes also making sketches in that of the American Field Service headquarters, so exquisitely laid out between the rue Raynouard in Passy and the Seine embankment.

Miss Bertha Phillips is working in the Auvergne country, and Miss Florence Kane is at Aix-les-Bains.

William S. Horton, who is not showing at the Salon d'Automne this year, is at Venice making ready for his exhibition at Georges Petit's next May.

Notable Early American Portraits in

New York Hospital Society's Show

The art collection of the Society of the New York Hospital now being shown at the Public Library in connection with the one hundred and fiftieth anniversary celebration of that institution, will be continued until the first of the year. The portraits include works by Samuel Waldo, William Dunlop, Daniel Huntington, Ramon de Madrazo, Alfred Collins, Leon Bonnat, John W. Alexander, Henry Inman, John Wesley Jarvis and Charles W. Elliott.

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PARIS

November 8, 1921.

That it is possible to render sympathetically the psychology of the society woman, and with the same brush to model the characteristically ruder traits of a fisherman, is shown by a Spaniard new to Paris, Ortiz Echague, whose exhibition at Georges Petit's, held partly for the benefit of the Spanish Red Cross, revealed a superlatively brilliant painter. His half a hundred large, striking pictures seemed to introduce a new Sargent.

The scenes of peasant life in Sardinia, which achieve a maximum of pictorial effect, are as important ethnographical representations as are Zubarriau's of the Spanish basques, though in a more facile style of rendering. In certain pictures Echague is not unreminiscent of Cottet. More generally, however, he recalls Rubens, Franz Hals and Van Dyck.

At the Galerie Devambez the Japanese artist, Yasushi Tanaka, has been showing seventy paintings, mostly open-air nudes. This Oriental, as our readers already know, has an extremely Western vision of and sympathy for Occidental feminine beauty.

It is a very arduous effort this Europeanized Oriental has to make of defying comparison with his antecedents, and it needed much courage. There is, of course, absolutely no reason why a Japanese should continue to draw forever like Hiroshige.

Since she abstains from showing at the Salon d'Automne one is glad of an occasion to see Mlle. Charmy's pictures elsewhere. A few examples characteristic of her habitual *fougue* have been on view at the Galerie Weill, which displayed a firm, milky nude, a portrait figure painted in a bass key; sensitive, melodious flower pieces, a passionately painted portrait head and a daring landscape.

Pictures exhibited in Mlle. Charmy's company were by Picasso, Bissière, Matisse, Derain, Favory, Raoul Dufy, Vlaminck, Suzanne Valadon, with a nice still life and some cramped drawings; Utrillo, who paints with a nail and a toothpick; curiously charming drawings by Pascin, and some wistful Coubines.

The Salon des Indépendants opens in February. Works should be sent in by the first week in January.

An exhibition of pictures by Jean Marchand was opened on the 3rd inst. at the Galerie Barbazanges.

—M. C.

Indianapolis

C. L. Dyer designed and executed the gold medallion presented to Marshal Foch here last Friday. The medallion will be given a place with other war tokens in the Louvre.

Carl C. Graf, who spent four months in Brown county, is holding an exhibition in his studio. There are seventy-seven canvases.

Among the artists who have permanent studio homes in Brown county are T. C. Steele, Mr. and Mrs. Adolph Shulz and Will Vawter. Homer Davidson, of Fort Wayne, is leading a movement to assemble Brown county art, including pictures by visiting artists, to form a traveling exhibition. Fort Wayne and Muncie are to be the first to display the collection.

A one-man show of landscapes by Edward R. Sitzman is on at the Woman's Department Club house. There are sixteen pictures, chiefly oil, with a few in water color and pastel, painted in the vicinity of Indianapolis and in Morgan county.

The Students' League of the Herron Art School, recently formed to keep in touch with former students, has the following officers: President, Oakley Richey, Richmond; vice-president, Carolyn Bradley, Richmond; treasurer, Margery Wright, Aurora; secretary, Helen Triggs, Huntington.

Miss Bertha Lacey, of Perrysville, sails soon for Italy to spend the winter studying in Florence and elsewhere on the continent. Miss Lacey has been a teacher in the design department of the Washington Irving High School in New York. She has exhibited in that city.

—Lucille E. Moorehouse.

New London, Conn.

An exhibition of small paintings in oil by J. Eliot Enneking opened at the Brater Art Gallery November 1, and will continue through November 22. All of the paintings were done in Mystic and nearby Connecticut towns. Thirty are oils. There are a few marines among the landscapes.

A critic recently wrote of Enneking's work: "He received a grand heritage from his father, the late J. J. Enneking. We observe truth of impression, beauty of color, and tenderness of atmosphere in all of his sketches."

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Sir William Orpen having received his check (amount unknown) from Lord Leverhulme, the little incident that caused such a flutter in Chelsea a few weeks ago is now closed.

It is curious that the American collector, keen as he is on the acquisition of Waterford, has so far proved neglectful of what are known as "cabinet specimens" of old glass. Such a collection in a representative form is to be met with at 8 St. Mary's terrace, Kensington, where Cecil Davis, the expert on early glass, has a number of rare Jacobite glasses, early rummers, and much fine Waterford and Bristol.

A. J. Rowley has perfected what is a truly valuable addition to interior decoration, a new method of intarsia paneling, built up from tinted woods of various types, selected and combined with a view to utilizing the grain as well as the luminosity which each wood displays on its surface, according to its quality and texture. The "Rowley panels" will probably be seen in America before long. Frank Brangwyn and Anning Bell are among the artists whose designs lend themselves especially well to this method of interpretation.

Gerald Moira has just completed his portraits of fourteen leading English churchmen. Moira has brought real sincerity into this work, which also characterizes the "Stations of the Cross" by his hand.

Having observed that at most art exhibitions many pictures are praised but few are chosen, the London Group, now holding its autumn show, has priced its exhibits very low. Oil paintings range from five pounds upwards, and every encouragement is given to gamble on modernist works, which future generations may value higher than we do. Maynard Keynes, author of "The Economic Consequences of the Peace," exhorts us in his introduction to the catalogue to buy, assuring us that in time to come we shall have financial reason to be glad of our bargains.

—L. G. S.

Seattle

More than five hundred oil paintings, water colors, etchings, posters, pen-and-ink and charcoal drawings, and bits of sculpture all the work of Seattle artists, were exhibited at the rooms of the Seattle Art Club. Among the exhibitors were Alonzo Victor Lewis, F. Tadamma, Herbert Webb, Lloyd Schmucker, Glen Scheckels, Heinrich Roth, Will H. Smith, A. Burr, Frank Wolfe, Mona Heywood, Stuart Morris, Walter Lingenbrink, W. F. M. Kay, Ruth Freedman, Paul Fung, Ernest Norling, Walter Francis, Helen Markus, Irene Crawford and C. T. Hill.

Miss Alice Robertson Carr, sculptor, has been appointed instructor at the Santa Barbara, Calif., School of Arts.

Samuel Chamberlain came West last month after an absence of eight years, and has opened a studio at 310 Epler Block. He spent a season in Paris in the atelier of M. Laloux. He specializes in architecture.

The Seattle Art Club School is now thoroughly established. It is an outgrowth of the Seattle Art Club, formed last July by a few of the professional artists of the city. The enrollment is now considerably over two hundred.

—A. M. S.

Richmond, Ind.

George H. Baker has an exhibition of pastels at a local dealer's. Part of his display will later be shown in New York.

The exhibit of the four Cincinnati artists, Coates, Wessel, Weiss and Hopkins, in the Public Art Galleries, has been succeeded by a showing of French etchings.

John N. Nixon, of Centerville, who has one of the largest collections in Indiana, has recently acquired a figure painting by Wayman Adams, whose subject is Ruth Paige, the well known dancer.

Bruce Crane has returned to Bronxville from Arkville, where he spent the summer painting in the studio of the late J. Francis Murphy.

Michel Jacobs, director of the Metropolitan School of Art, who held summer classes at Stamford, later going to Narragansett, where he painted landscapes and marines, is now at the Sherwood with a large number of students.

Milwaukee

Samuel O. Buckner has been re-elected president of the Milwaukee Art Institute. The directory board consists of James K. Ilsley, Joseph Huebe, William H. Schuchardt, Fred F. James and Adolph Finkler.

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CHICAGO

Pauline Palmer, the retiring president of the Chicago Society of Artists, received the silver medal for a painting, and Frederic M. Grant the bronze medal at the third annual exhibition by Illinois artists at Peoria this month.

Harry B. Lachman will arrange an exhibition of sketches by his pupil, Lucien Muratore, the tenor, at the Blackstone Hotel during the opera season. Mr. Lachman will exhibit his own paintings in Chicago before the holidays.

At the annual art festival at Aurora, Ill., November 8, when Carson, Pirie, Scott & Company exhibited nearly 200 canvases before the Aurora Art Association, Ossip Linde, who had been a guest last year, sent a painting as a gift, and Wilson Irvine, Pauline Palmer, Carl Kraft, Harry Lachman and Erwin Barrie aided in founding a nucleus for a civic collection by presenting pictures.

Oscar L. Griffith, landscape painter, has an autumn show of canvases painted in Michigan and Indiana at the Beaux Arts Gallery.

Edgar S. Cameron, mural painter and landscapist, has a one-man show at Newcomb & Macklin's.

The Arts Club opened the winter season by showing line drawings by Vivian Forbes, including portrait sketches of the children of Mr. and Mrs. Potter Palmer.

The Daubers is the name of the latest club of painters and students.

The Cliff Dwellers' Club is holding a series of small shows in the Lounge, on the roof of Orchestra Hall. Albert Krebbel, of the Art Institute faculty, is showing ten paintings of Michigan Boulevard and other sections of the city. Other exhibitors are Theodore Keane, pencil portraits of members, and Thomas Eddy Tallmadge, the architect, sketches made in Spain and France last summer.

The Ho Ho Shop announces the first exhibition of paintings by Edward Dahlquist of Glacier Park, Mont., and the Mississippi River at Dubuque.

The Albert Roullier Galleries' collection of original etchings and woodcuts, cataloguing ninety-five fine prints by the late Auguste Lepere, is the leading display of black and white this month.

The House of O'Brien has hung the Irish landscapes of Power O'Malley as their pre-holiday event. O'Malley seems to have imbued his canvases with the Celtic spirit.

Anderson's have a gay gallery of water colors of California and the Southwest by Miss C. H. Wildman, a painter making her first appearance simultaneously in San Francisco, New York and Chicago exhibits this autumn.

—L. M. M.

Elmira, N. Y.

A display of modern American paintings at the Arnot Gallery includes work by the following artists: Marion Boyd Allen, Ernest L. Blumenschein, Howard Russell Butler, Alpheus P. Cole, John F. Carlson, Gardner Symons, William J. Whittemore, G. W. Sotter, Edward Dufner, F. C. Frieske, Charles Warren Eaton, Bolton H. Jones, Luis F. Mora and Chauncey F. Ryder.

BOSTON

Charles Hopkinson's exhibition of children's portraits now at the Copley Gallery, Newbury street, will undoubtedly go a long way in confirming the opinion that he is one of Boston's best painters. Probably no finer oil portraits of children have ever been shown in this city. Hopkinson also displays a half dozen water colors.

Marion Monks Chase has a series of water colors at the same gallery, painted in France and Italy.

Nearly fifty paintings by F. H. Tompkins have been hung on the walls of the Boston Art Club, to remain through November 26. Following Mr. Tompkins, the annual exhibition of New England painters will occupy the walls. In Mr. Tompkins' work are canvases representative of all the productive periods of his artistic career, beginning in the eighties, when he was a member of the group of Americans at Munich. In subjects they comprise landscapes, genre pictures, nudes, and portraits. Museums and private individuals loaned canvases for the exhibition. From the Pennsylvania Academy comes "The Penitent," from the Boston Museum the "Young Mother," and from the Art Club "Mother and Child." Of unusual interest is the artist's portrait of Louis D. Brandeis, painted in 1888, when the present justice was a young man.

At the Vose Gallery, through November 26, there are on view a group of Emerson paintings. In the foreword of the catalogue Thomas Donlon writes: "They are not named or numbered after the customary manner, any more than could a collection of symphonies be named."

Louis Kronberg's painting of a Spanish dancer, mentioned last week, was purchased by Mrs. John L. Gardner, the price being in the neighborhood of \$5,000.

Some of the coming exhibitions at Boston's rapidly increasing art galleries are: General exhibition of contemporary American paintings at Gill Gallery, children's portraits by Marie Danforth Page at the Guild of Boston Artists, through November 26; twenty paintings, portraits and figure studies by Marion Boyd Allen, at Doll & Richards, through November 29; at the same gallery, portraits by Evelyn Enola Rockwell; at the St. Botolph Club's new gallery, a large collection of still lifes and nudes by Hugh H. Breckenbridge; at Goodspeed's Print Shop, landscape etchings of France and Maine by Le Boutillier, through November 26.

—Sidney Woodward.

Birmingham

Roderick D. MacKenzie's pastel pictures of the steel industries in and near Birmingham, which have been shown at the semi-centennial celebration, are now being exhibited at the Little Gallery. The artist is a native of Mobile, to which city he has returned after an absence of twenty-five years. He painted tigers in India and was later commissioned by the British government to paint the Durbar of 1903.

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COPENHAGEN

November 5, 1921.

An unprecedented activity in art exhibitions has ushered in the autumn season. The show of the Mobilier National de France, in a wing of the Christiansborg Palace under the official auspices of the Vicomte de Fontenay, the French ambassador to Denmark, and Tyge J. Rothe, the Danish Minister of Commerce, is of first importance. The Mobilier National includes a collection of priceless tapestries, many of which are familiar to visitors of the Louvre and Versailles. M. Ernest Demonthier is the administrator in charge. Magnificent Gobelin, Beauvais and Aubusson hangings are shown, together with pieces of period furniture on Savonnerie carpets, the whole exhibit being in historic sequence from the period of Louis XIV to the Empire. The walls of the Empire room are draped with samples of silk damasks and brocades ordered by Napoleon for Versailles, Compiègne and Fontainebleau. There is so much vivid green and blue and bright gold that the colors seem crude in comparison with those of the more refined earlier periods. Immense crystal chandeliers in period styles adorn the respective rooms. This collection, brought over on French battle-ships, will by the middle of the month be conveyed to Stockholm and Christiania.

This week witnessed the opening of an exhibition of eighteenth century Swedish paintings in a public gallery on the Kongens Nytorv, which is attracting many visitors. Most of the portraits are of Swedish royalty and men of note, and there are unmistakable evidences that the painters drew inspiration from French and English contemporaries. Roslin was influenced no doubt by Nattier and Drouais, while Sir Joshua Reynolds and his contemporaries were emulated by von Breda. One very interesting small portrait of Marie Antoinette in Swedish dress was done in 1789 by Wertmüller. Besides several good landscapes, there is a series of small interiors by Hilleström. Various pieces of choice eighteenth century furniture are scattered throughout the gallery.

Winkel and Magnussen have a display of the oldest fayence made in Denmark, over two hundred years ago, before the Royal Porcelain Works were established. Most of the pieces are loaned by collectors, although some choice examples are for sale. On the floor above Jens Olsgaard, a Danish artist, exhibits his recent water-colors and drawings done in France, Spain and Belgium. In an adjoining gallery is a collection of small Dutch and Flemish paintings of the eighteenth century.

On the second floor of the building occupied by the Royal Porcelain Shop there is, for the first time, a one-man exhibit. The artist, Mr. Nordström, who has been experimenting for the past twenty years, has succeeded in producing pottery of a fine strawberry-red tone, some pieces closely resembling redstone ware. The modelling is strong and rugged, and the vases, bowls and figures, each piece signed and dated, are exceedingly decorative.

—A. L. W.

Fine Example of Art of J. Francis Murphy in Anderson Galleries Sale



"AUTUMN EVENING"

By JOHN FRANCIS MURPHY

"Autumn Evening," by J. Francis Murphy, from the Harriet A. Curtis collection, is among the notable paintings to be sold Friday evening, November 25, at the Anderson Galleries. It is fourteen inches high by nineteen wide, is painted on a panel and belongs to Murphy's best period.

It depicts a richly colored meadow with a group of trees at the right and a single tree at the left, a small stream in the foreground and a blue distance, finely balanced by a golden-toned sky, with a bright ivory burst of light from the departed sun at the right. "Evening Glow," by George Inness, will be sold at the same time, as told in last week's AMERICAN ART NEWS.

Paintings from the collections of John C. Tomlinson and the late Daniel F. Appleton, and comprising some fine examples of the American and the various European schools are included in the sale. Among the artists represented are Wyant, Martin, Blakelock, Twachtman, Chase, Israels, Rousseau, Kneller, Dupré, Mauve and Kneller.

PHILADELPHIA

Samples of handicraft made in the last three centuries before the Spanish Conquest, while the Incas were predominant in Peru, are shown in the exhibition of Peruvian textiles at the Pennsylvania Museum. Tapestries, brocades and laces are displayed.

At the Sketch Club on December 1 will be shown a collection of unframed prints, etchings, lithographs and block prints contributed exclusively by members.

George de Forest Brush, painter, has become the art director of a motion picture corporation of which his son is an official. New developments of screen art are promised, including a novel version of the life of Christ, to be released about Christmas. The figures in the photoplay are not conceived in line, but without background, and either in mass or with a faint suggestion of environment.

Albert Rosenthal has to his credit the recent discovery of a long lost painting, that of Bishop Conwell, Catholic Bishop of Philadelphia, done in 1825 by John Neagle, a friend of Stuart and Sully. Mr. Rosenthal, while making a drawing of Cardinal Dougherty at his home, found the Neagle portrait on the wall.

—Bushnell Dimond.

New Haven, Conn.

The Paint and Clay Club announces its fourth exhibition of little pictures, which will open Saturday, December 3, and close on Sunday, December 18. The exhibition will consist of works in oil, water color, pastel, etching, engraving and drawing. The jury will be composed of Theodore Diedricksen, Mary Hamilton Hadley, Ethel Bennett Schiffer, Frederick Lester Sexton, Mary Loring Warner and John D. Whiting. The hanging committee will consist of John I. H. Downes, Elizabeth K. Luquens and John D. Whiting.

WASHINGTON

Seven portraits by Philip A. de Laszlo have been hung in the Corcoran Gallery. The group includes President and Mrs. Harding, Secretary of State Hughes, General Pershing, Elihu Root, the Right Honorable Lord Lee of Fareham, P. C., G. B. E., K. C. B., one of the delegates to the Limitation of Armaments Conference, and William R. Castle, Jr., of the State Department.

The Corcoran is also showing etchings and aquatints by John Taylor Arms, charming bits of color and decoration, comprising Italian lakes, picturesque old streets and houses, airplanes, and birds on blossoming branches after the manner of the Japanese.

The exhibit of the members of the Nippon Bijutsu-in, or Fine Arts Academy of Japan, continues to attract, though the new art of Japan seems farther removed from the rare and beautiful art of the old school than our own moderns are from the best traditions of the Occident.

The Washington Arts Club is showing Japanese batiks, water jars, daggers and other objects loaned by Hadji Ernest Staples of New York, who lived for many years in Java.

A group of paintings by the late Bertha E. Perrie, chiefly those made at East Gloucester this summer, will be shown at the club for two weeks.

—H. W.

Worcester, Mass.

Six new acquisitions to the Worcester Museum, purchased by Director Raymond Wyer on his trip abroad last summer, have arrived. They include a portrait of a man by Mostaert, a street scene and the figure of a man by De Bray, a street scene by Van de Heyden, and portrait of a man drinking wine by Alexis Grimaux, a Swiss. There is a Japanese head of a man of the ninth century, and a fourteenth century Italian Madonna and Child.

LOS ANGELES

The twelfth annual exhibition of the California Art Club at the Exposition Park Gallery comprises 106 works, including sculptures and miniatures. Individual advance is noticeable in several instances. Miss Donna Schuster won first prize for a figure painting, with "The Little Mother," and Clarence Hinkle was awarded the prize for the best portrait.

Jack W. Smith, president of the club, shows paintings of the Oregon coasts. C. von Schnideau has advanced in his portrait work. Benjamin Brown has two splendid canvases. Kathryn Leighton is showing the best work she has done, and the group of sculptors included Julia B. Wendt, Ella Buchanan, Marguerite Tew, Andrew Bjurman and Lora W. Steere, a newcomer.

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CLEVELAND

Modern Japanese animal painters are well represented in the Oriental department of the Museum of Art this month. Pictures of lions are by Suikesi Ohachi and Kwakyo Nakamura. A splendid tiger is by Bampo Ohashi. The paintings were a gift to the museum by Henry F. Lyman, whose death occurred recently, and Mrs. Lyman, following their visit to Japan. A Buddhist painting of the Kakamura period, fourteenth century, has recently been purchased and is now on display. Titled "Monju the Charming," it depicts a haloed beauty, very plump and moon-faced, throned above a lotus pedestal.

A display of drawings by Japanese school children is of much interest, showing scarcely a trace of European influence. Toys, birds, trees, pagodas, landscapes and figures are exhibited.

Ancient cypresses, bent by a thousand storms, lend a strong decorative effect to Ferdinand Burgdorff's superb color studies of Pacific coast beauties at the Korner & Wood Galleries. "Sunset, Emigrant Pass," is a souvenir of the artist's trip through Death Valley.

Ethel Stevenson Wright, who has opened a studio here, exhibits three portraits, the strongest one a picture of David F. Anderson of Youngstown.

A school of architecture, with a plan differing from all other schools in the country, has been opened at the Cleveland School of Art. The idea originated with Benjamin Hubbell, one of the architects of the Museum of Art. Robert M. Wright is an instructor.

The Cleveland Women's Art Club has taken the attic of the Gage Galleries. A housewarming tea was given Monday, November 7. The president, Miss Nina Waldeck, and Miss Lillian Hunter, Miss Belle Hoffman and Miss Babette Johannesburg were hostesses.

One of the events of the Cleveland celebration in honor of Marshal Foch was the placing in the Museum of Art of a portrait of the marshal by E. Hodgson Smart, a British artist who has made his home in Cleveland for several years. Mr. Smart went to France last year to paint the picture from life. The portrait is the gift of C. E. Briggs and his son, Dr. Charles E. Briggs.

A memorial collection of paintings by Charles Shackleton, scenes of Silvermine, Conn., and Cape Cod sand dunes, is being shown at the Museum. With these is a portrait of Shackleton by Frank Townsend Hutchens.

—Jessie C. Glasier.

Springfield, Mass.

The Springfield Art League has arranged for a notable exhibition of paintings by contemporary American artists to be held in the City Library Hall from November 16 to November 30. The exhibitors will include: George Bellows, Colin Campbell Cooper, Charles H. Davis, Ben Foster, Frederick Carl Frieseke, Daniel Garber, Birge Harrison, Hugh H. Breckenridge, John F. Carlson, Paul Cornoyer, Lillian Genth, Hobart Nichols, Ivan G. Olin, Helen M. Turner, Cullen Yates, Robert H. Nesbit, Edward W. Redfield, Robert S. Woodward, Kyohei Inukai, Lillian M. Meeser, John Fulton Folinsbee, Gertrude Fiske, Lillian Crowl, Chauncey F. Ryder, John Sharman, Parker S. Perkins, George W. Sotter, Wayman Adams, William L. Carrigan, Minnie Miller, Hayley Lever.

The first special exhibit of the season of the Hillier Art Gallery was held at Smith College for three weeks. It consisted of landscapes of New England scenery by Lawrence Mazzanovich, a native of California but at present a resident of Westport, Conn.

Toledo, O.

The Artkian, one of the largest working art clubs between New York and Chicago, has elected these officers: President, Robert Bronson Taylor; vice-president, E. W. Spring; recording secretary, William Auer; treasurer, Frank Sottek. C. E. Doolittle and J. F. Swalley were chosen as the board of control. A masque ball is being planned for New Year's night.

Remarks alleged to have been made by Cecilia Beaux before the International Art Congress in Paris were objected to by the members of the Artkian who, at their last meeting, went on record against the assertion that "America has no national art and must go to France for inspiration."

—Frank Sottek.

Baltimore

There will soon be installed at the Maryland Institute a mural painting, "The Triumph of Maryland," by Lee Woodward Zeigler, as a gift to his alma mater. Mr. Zeigler now resides at New Windsor, N. Y.

An exhibition of paintings by Everett Lloyd Bryant opened at the Peabody Gallery November 1, and a display of the work of Edward M. Hawkins, who for some time lived in China, began November 7 at the Charcoal Club.

There has recently been established a headquarters for various craftworkers known as The Studio House, at 243 West Biddle street. Among the occupants are the Nature Studio, the Handicraft Club, and several individual artists. Jesse Raine is in charge.

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ST. LOUIS

At the new gallery of Marx & Jones, 318 North 8th Street, the first exhibition is a collection of paintings of the XVIIth century to the XVIIIth, lent by the Ehrich Gallery in New York. The subjects are religious scenes, portraits and landscapes. Among the artists represented are Lancelot Blondeel, Lannini, El Greco, Cranach, the younger, Goya, Raeburn, Gainsborough, Reynolds, Romney, Constable and Turner. The "Portrait of a Princess," by Goya, occupies the place of honor.

An exhibition of paintings and sculpture at the Noonan-Kocian Galleries comprises decorative panels by Blendon Campbell, formerly of St. Louis and now in New York, of most of which the dance is the theme and sculpture by S. F. Bilotti, including bronze and marble.

Maurice Braun's exhibition of paintings at Healy's Gallery comprises thirty-five landscapes of Western scenes. Two California pictures, "Out There—Beyond" and "Autumn," are among the finest.

Prizes have been awarded for the Seventh Annual Thumbbox exhibition at the Artists' Guild. The jury, chosen by letter ballot by the exhibitors from a list of the artists in the Guild, comprised Frank Nuderscher, Gustav Goetsch and Oscar E. Berninghaus. The group of figure paintings by Gustave Von Schlegell won the first prize for painting and Tom Barnett's vigorous and colorful sketches of scenes along the Eastern coast won second. The first prize for sculpture was awarded the study of a despairing girl by Sheila Burlingame, and the second was given Adele Schulenberg Gleason for her four statuettes of Mexican peons. During the exhibition fifteen pictures were sold. The collection is now on display at the Planters Hotel in the Art League's headquarters. It was moved from the Guild galleries to make way for the ninth annual competitive exhibition for 1921.

About one hundred delegates comprised the art section of the Missouri State Teachers' Association, at a recent convention. Miss Mary Kochtitzky, of Cape Girardeau, was chairman. A paper was read by Mrs. Mary Evans Hallock, supervisor of drawing of the St. Louis Public Schools, on "How We Teach Art Appreciation," and another was read by Mary Powell, chief of the art department of the Public Library, on "Art Field Work for the Public School Teacher."

The St. Louis Artists' Guild's exhibition opened November 12. The prizes will be awarded by an out-of-town jury. The jury of acceptance was composed of these members of the Artists' Guild, chosen by letter ballot: Frank Nuderscher, Tom P. Barnett, Oscar Berninghaus, Charles Galt, Mrs. K. E. Cherry, Fred Carpenter and Carl Waldeck.

—Mary Powell.

Minneapolis

At the Minneapolis Institute of Arts the most notable collection of paintings to be shown here this year has been placed on view. It is a display of modern French art, and includes examples of the work of Gauguin, Cézanne, Toulouse-Lautrec, Van Gogh, Monet, Degas, André, Guillaumin and others. There are eighteen pictures. Ten are loaned by Martin Ryerson, of Chicago, and eight come from the collection recently shown at the Metropolitan Museum of Art, New York.

Youngstown, O.

"The Better Homes Institute" show, sent out by the Art Institute of Chicago and conducted by Ross Crane, has been obtained for Youngstown. Mr. Crane lectures on "City Planning," and Evelyn D. Hansen discusses for women the art of dress. The Butler Art Institute is sponsoring these lectures, which will be held beginning November 21.

A special room at the Butler Institute is devoted for November to a collection of small paintings sent out by the J. J. Gillespie Company of Pittsburgh. For December an exhibit by Charles P. Gruppe has been obtained, and in February the rotary show of war portraits by eminent artists will be held.

Joplin, Mo.

Joplin's first art exhibition was held at Christman's, November 4 to 9, inclusive. Landscapes by Sherman Trease, painted in California and among the Ozarks in Missouri, were among the pictures shown. S. Zimbeaux, who for eighteen years had a studio in Paris, was another exhibitor. Morrison Fowler, a graduate of the Chicago Art School, exhibited portraits. Ethelda Wood, Rose Schrader and Ann Hickman were also represented.

DETROIT

The rotary exhibition of Swiss paintings and sculpture is now on view in the Detroit Institute of Arts. There are some one hundred and seventy-five works.

Motion pictures are to be used to aid the teaching of art at the Institute, according to announcement of Reginald Poland. The films will be used one Saturday morning each month to illustrate phases of art. The idea is borrowed from the ever-active Toledo Museum. Among the subjects to be displayed will be: "A Sculptor at Work," "The Art of Batik," "The Ducal Palace at Venice," "Paris," "Rome," "Cloisonné Ware" and "Spanish Missions."

Two bronze figures of pelicans by Nancy Stair have been bought for the Institute's permanent exhibition of animal sculpture.

Oil treasures of the Institute will be sent traveling soon to the city's school houses. Nine collections of pictures, grouped according to nationality or method, will be sent about for display, each collection to contain nine or more works.

Providence

At the Providence Art Club the season is opened with a memorial exhibition of water colors by Angela O'Leary. There are one hundred and thirty-nine pictures, including eight loans. Over a dozen sales were made the opening week. An important addition is the "Portrait of Angela O'Leary," by Carl J. Nordell, of Boston, painted in Paris in 1910, which received a silver medal at the Panama-Pacific Exposition.

At the Rhode Island School of Design is a special exhibition of Persian art, embracing miniatures, wood carving, pottery, textiles and metal work, and in another room are shown examples of Armenian and Turkish applied art, lent by Esther Greene, who has recently returned from several years of relief work in the Near East.

The Sunday afternoon gallery talks will be revived December 4, and continued to March 26.

—W. Alden Brown.

PITTSBURGH

At the Carnegie Institute are shown drawings made by Harry Sternfeld, who has just returned from two years in Rome, where he studied architecture in the American Academy after winning the Prix de Paris. There are eighty pictures in pencil, chalk and water color. The Florentine and Roman notes are unusually vivid impressions of well-known palaces and churches.

Two hundred paintings by contemporary American artists are on view at the Gillespie Gallery. The pictures are intimate in character and therefore delightful to anyone who is tired of the "exhibition model," suitable only for houses on the grand scale. The painters represented comprise Leonard Ochtman, F. Usher De Voll, Herman D. Murphy, Harry L. Hoffman, William Auerbach-Levy, R. Sloan Bredin, George Elmer Browne, E. Irving Couse, Charles H. Davis, David Ericson, John F. Folinsbee, William J. Hyett, Paul King, James Knox, Hayley Lever, Chauncey Ryder and Carl Schmitt.

Following the lead of the Cleveland Museum of Art, the Carnegie Institute has inaugurated the plan of exhibiting one painting at a time from its permanent collection under as nearly perfect conditions of lighting as can be devised. For this purpose a large exhibition cabinet with a frame opening about five by seven feet has been erected in gallery K. This cabinet is lined with black velvet, which has the advantage of absorbing the light and making a dead but rich surface, and it will be equipped with powerful lamps and reflectors all about the frame. The painting is installed in the cabinet without glass or frame.

Forty paintings, most of them delicate little California landscapes, the remainder interpretations of flowers, compose an exhibit by Mrs. Henry R. Scully at the art rooms of Wunderly Brothers. The artist shows a fine sense of color and a mastery of technique as well.

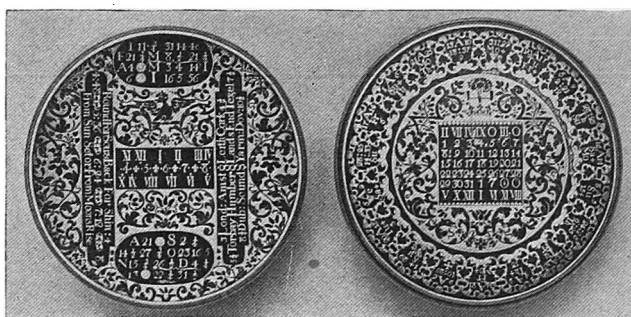
The Artist Brotherhood, or T. A. B. men, held their first exhibition at the Gillespie Galleries from November 7 to November 19. The Brotherhood consists of Joseph Bailey Ellis, Christ Walter, Sam Rosenberg, William Wolfson, Walter Sargent, Paul Fields, E. M. Asche, C. A. Bayard, James C. Boudreau, Donald Dohner, Berthold Nebel, Raymond Simboli, D. Frank Sullivan, Malcolm Parcell and Eben Parcell.

The exhibition of portraits "in little" at the Carnegie Institute from December 19 to January 10 will be made up of works from the American Society of Miniature Painters, the Royal Miniature Society of England and the Pennsylvania Miniature Society. There will be about three hundred and fifty works.

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Friday, December 2nd.—PORCELAIN and FURNITURE, including a Sevres Ewer and Basin with Rose du Barri ground, the property of the Countess of Coventry; Fine Famille Verte Figures; a set of Ribbon Back Mahogany Chairs, the property of Captain Luttrell Byrom; Fine Chippendale Furniture, etc.

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OPENS WINTER SHOW***(Continued from Page One)*

spontaneous, together with that of extraordinary resemblance. It reveals the publisher exactly as he looks. No one who knows Mr. Lane could wish for a more satisfactory interpretation.

No fault can be found, either, with the two sculpture awards. The George Rogers Clark monument by Robert I. Aitken, which won the Elizabeth Watrous medal, is unquestionably the best work in the show. It is a group, most gracefully arranged, that is both distinguished and gripping. "The Prairie Fire" by Joseph M. Lore, that won the Helen Foster Barnett prize for the best sculpture by an American less than thirty-five, is a group of horses, wild, spirited, with sharp ears pointed upward, huddled together in flight.

The place of honor in the Vanderbilt Gallery is given to "Portrait of a Lady" by the late Abbott H. Thayer, a large canvas thoroughly typical of the dead artist's style.

A description of the exhibition as a whole, together with comment on works of merit that failed to win prizes, will be published in THE AMERICAN ART NEWS next week.

Calendar of New York Exhibitions

Ackermann Galleries, 10 East 46th St.—Paintings by Franklin B. Voss, to Nov. 30.
Ainslie Galleries, 615 Fifth Ave.—Permanent display of Inness landscapes; paintings by Duveneck, to Nov. 30.

Anderson Galleries, Park Ave. and 59th St.—Paintings by Rubin and Kolnick, to Nov. 30; paintings and etchings by Plasse, to Nov. 30.

Arden Gallery, 599 Fifth Ave.—Christmas exhibition and sale, Nov. 17 to Dec. 28.

Arlington Galleries, 274 Madison Ave.—Exhibition of American paintings, through November.

Art Center, 65-67 East 56th St.—Exhibitions of the seven constituent societies, of the Tiffany Foundation and the Inter-Theatre Arts Society, through November.

Babcock Galleries, 19 East 49th St.—"Nanuet Painters and Sculptors," to Nov. 26.

Belmaison Galleries, Wanamaker's—Exhibition of works by European artists, through November.

Brooklyn Museum, Eastern Parkway—Loan exhibition of the works of Thomas Sully; exhibition of modern French art; facsimile reproductions of Holbein's drawings; American water color exhibition.

Brown-Robertson Galleries, 415 Madison Ave.—American sporting prints, paintings and water colors by Will J. Hayes, to Nov. 30.

Brummer Galleries, 43 East 57th St.—Recent paintings and etchings by Anne Goldthwaite, to Nov. 23.

Civic Club, 14 West 12th St.—Paintings by François Gos, Nov. 16-Nov. 23.

Daniel Gallery, 2 West 47th St.—Paintings by Albert Bloch, Nov. 15 to Nov. 29.

Dudensing Galleries, 45 West 44th St.—Oils and water colors by Mary Rogers, to Nov. 30.

Durand-Ruel Galleries, 12 East 57th St.—Portraits, decorative panels and water colors by W. G. de Glehn, to Nov. 30.

Ehrich Galleries, 707 Fifth Ave.—Paintings and monotypes by Henry Wight, and portraits of children in water color by Eleanor Barnard, to Dec. 3.

Fearon Galleries, 25 West 54th St.—American landscapes, to Nov. 30.

Ferargil Galleries, 607 Fifth Ave.—War bronzes by Mrs. Harry Payne Whitney; portraits in water color by Otho Cushing, through November.

Folsom Galleries, 104 West 57th St.—Paintings by American artists.

Galerie Intime, 749 Fifth Ave.—Paintings by William Starkweather, Nov. 21-Dec. 12.

Harlow Gallery, 712 Fifth Ave.—Etchings and lithographs by Whistler; etchings of wild fowl by Roland Clark, to Nov. 30.

Kennedy Galleries, 613 Fifth Ave.—Exhibition of Etchings by Frank W. Benson, through November.

Kingore Galleries, 668 Fifth Ave.—O'Shea exhibition, Nov. 21-Dec. 5; oils by Christine Herter, commencing Nov. 28.

Knoedler Galleries, 556 Fifth Ave.—Exhibition of old and modern paintings and etchings.

Kraushaar Galleries, 680 Fifth Ave.—Paintings by Van Vleet Tompkins to Nov. 19.

John Levy Galleries, 559 Fifth Ave.—Paintings by W. Lee Hankey, to Nov. 26.

Little Gallery, 4 East 48th St.—Exhibition of Spanish laces.

Lowenbein Gallery, 57 East 59th St.—Permanent exhibition of small paintings by American artists.
Macbeth Galleries, 450 Fifth Ave.—Fifth Annual Exhibition of Intimate Paintings, Nov. 21-Dec. 12.
Metropolitan Museum, Central Park at 82nd St.—Loan exhibition of Oriental rugs from the Ballard collection, to Dec. 31; exhibition of prints by Legros, Lepère and Zorn, to Dec. 31; modern Japanese paintings, Nov. 30-Dec. 26.

Milch Galleries, 108 West 57th St.—Exhibition of sculpture by Gleb Derujinsky, Nov. 21-Dec. 3.

Montclair Art Association, Montclair, N. J.—New Jersey exhibition of architecture and allied arts, Nov. 21 to Jan. 2.

Montross Gallery, 550 Fifth Ave.—Water colors and etchings by Ernest Haskell, to Nov. 26.

Mussman Gallery, 144 West 57th St.—Etchings by A. Brouet, William Lee Hankey, E. Blampied and Henry B. Shope, to Nov. 30.

National Arts Club, 15 Gramercy Park—Sixteenth annual exhibition of books of the year, to Nov. 26.

N. Y. Public Library, Fifth Ave. and 42nd St.—Exhibition of Meryon etchings in the S. P. Avery Collection, also drawings and early states of etchings lent by various collectors, through November.

Ralston Galleries, 4 East 46th St.—Exhibition of Barbizon paintings and 18th century English portraits.

Rehn Galleries, 6 West 50th St.—Oils by Helen Turner, through November.

Salmagundi Club, 47 Fifth Ave.—Exhibition of paintings, water color and pencil drawings by J. Francis Murphy, to Nov. 26; daily and Sunday, 1 to 6 P. M.

School of Design and Liberal Arts, Middle Gallery, 212 West 59th St.—Drawings, etchings and paintings by Joe Margulies, Nov. 21-Nov. 23, from 2 to 4:30.

Schwartz Galleries, 14 East 46th St.—Paintings and drawings of horses by George Ford Morris, to Nov. 21.

Scott & Fowles Galleries, 667 Fifth Ave.—Views of old London by 18th century artists.

Sternier Gallery, 22 West 49th St.—Decorative paintings, to Nov. 15; "Anonymous Exhibition," Nov. 15 to Nov. 30.

Tooth, Arthur & Sons, 709 Fifth Ave.—Eighteenth Century English portraits, to Dec. 31.

Weyhe Galleries, 708 Lexington Ave.—Color crayon drawings by M. von Recklinghausen, to Nov. 28.

Whitney Studio, 8 West 8th St.—"Overseas Exhibition of American Art," to Nov. 20.

Whitney Studio Club, 147 West 4th St.—Paintings by Joseph Stella and H. E. Schnakenberg, to Nov. 28.

Wildenstein Galleries, 647 Fifth Ave.—Third Annual Exhibition of the New Society of Artists, to Dec. 15.

Howard Young Galleries, 620 Fifth Ave.—American and European paintings, through November.

Mr. Slade's Successful Exhibit

At the recent exhibition of the latest African and Venetian canvases of C. Arnold Slade at the Vose Galleries, in Boston, seven pictures were acquired by local collectors. Two of these were purchased by Mrs. John L. Gardner for her Fenway Court collection. An exhibition of Mr. Slade's work will open at the Philadelphia Art Club to-day, with a private view, and will be open to the public from Monday until December 4.

Columbus, O.

Henry S. Eddy is showing a group of pictures at the Gallery of Fine Arts. "Fish Wharf—Edgartown" is a strongly painted work, done in the vicinity of Provincetown. Sand dunes and other landscapes are included, and there is also a good figure painting, "The Gossips."

In the same building is an exhibition of thumb-box sketches by members of the Columbus Art League. Among those represented is Will J. Chambers, a former soldier, whose lower limbs were rendered useless by wounds in the Argonne.

Cincinnati

Landscapes and portraits in oil by Theodore van Soelen, a young painter, are being shown at the Museum. He has recently been painting in New Mexico, and he interprets that country with deftness and fine feeling.

Canvases painted by John E. Weis and Frank H. Myers during a tour of France and England last summer have been brought back for exhibition in Cincinnati. Myers' pictures, comprising twenty-eight landscapes, are being shown at Closson's Gallery. The work of Weis will be exhibited at the Woman's City Club this month.

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